

**A VERY BRIEF ACCOUNT OF MUSIC AND RELATED  
ASPECTS, WHICH IS BASED ON A DERSERTATION FOR  
A DOCTORATE FROM AN AMERICAN UNIVERSITY**

By

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## Preface

Music is an ever evolving subject and activity that has different genres and types, not to mention the various applications of music to various situations, such as in enjoyment & entertainment (recreation), military applications, therapy (Herve comes to mind), and productivity in the work place.

The purpose of this book is to give the reader a perspective of music found and not found in the literature and other sources.

I dedicate this work to the faculty and personnel of Belford University for believing in my abilities and affording me the challenge of putting my knowledge, research and thoughts down onto paper.

## **Chapter One: Introduction and History of Music**

Music is the science and art of creating noise to form a pattern that can both be listened to and identified accordingly. Music can also be defined as the science of harmonically sounds; instrumental or vocal harmony (2)

The discovery of music is approximately 50 000 years old (1), and early modern humans have believe it or not, migrated originally from Africa to all habitable continents throughout the world. It goes without saying that go anywhere in the world, music in some form or other is played, sung and performed. Meaning that even tribal people have their own system of music, and it goes without saying that scientists and anthropologists have determined that music must have been present in the ancestral population, prior to the dispersal of the Homo sapiens (humans) throughout the world.

It is interesting to note that even musical instruments especially the stringed instruments have been invented and constructed in different parts of the world with similar concepts and principles in design albeit it that the different parts of the world are unrelated to each other. (However Western influence no doubt changes all of that)!

If Greek Legend is to be believed, it would have been a twang of a bowstring that made the god Apollo aware of the musical properties of a vibrating string.

It is a man by the name of Jubal in the Holy Scriptures who invented the use of musical instruments.

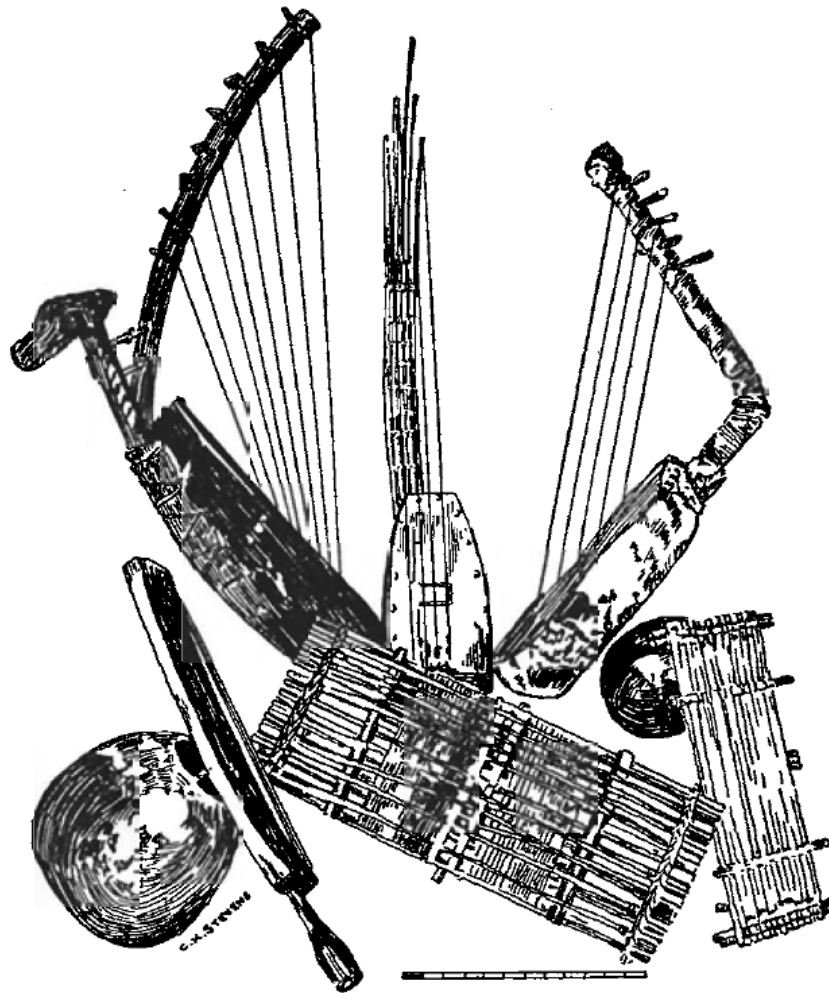
The ancient Egyptians and King David played with the harp. The lyre was also played by King David and his people.

It is interesting that there is an illustration in Wade – Matthews, Max and Thompson, Wendy, Music an Illustrated Encyclopedia of musical instruments and the great composers, 2004, Lorenz Books, show an illustration of a Romanian child playing the gardon a relation of cello.

Which just goes to demonstrate that right throughout the world the people of every country have designed their own kind of indigenous instruments, being percussion, wood winds and string instruments.

With the criss – crossing of the oceans of the world, the colonizing of other lands by predominantly Western Kingdoms, there has been a transplanting of music into colonies; slaves developing their own kind of music in new lands, indigenous peoples developed their own kinds of music and the development of the different genres of music as well.

Below are illustrations taken from Waldo S Pratt's book on the "History of Music", 1907 and other sources, which illustrates the types of stringed instruments that have in times gone by been used, not to mention how they differ.



1. 6.— Primitive Harps and Zithers, strung with plant-fibres, gut or bamboo-strips. and with various devices for resonance.

Figure 1: Primitive stringed instruments



Figure 2: Modern day stringed instruments with drums and a saxophone

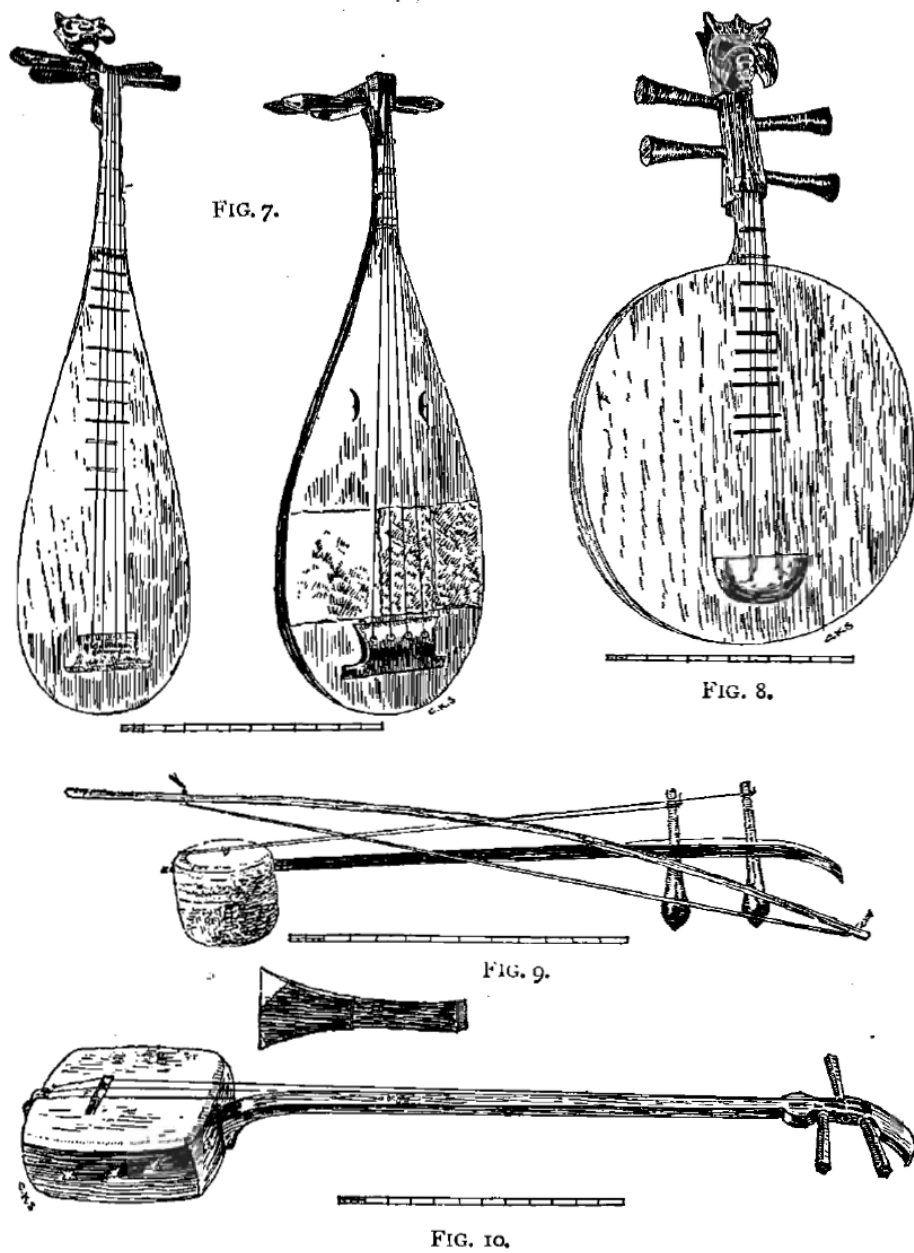


FIG. 7. — Chinese Pipas or Japanese Biwas. FIG. 8. — Chinese Moon-Guitar or Yue-kin. FIG. 9. — Chinese Ur-heen or Japanese Koku — the bowstring passes between the strings. FIG. 10. — Japanese Samisen, played with a wooden plectrum tipped with ivory.

Figure 3: Japanese Stringed instruments

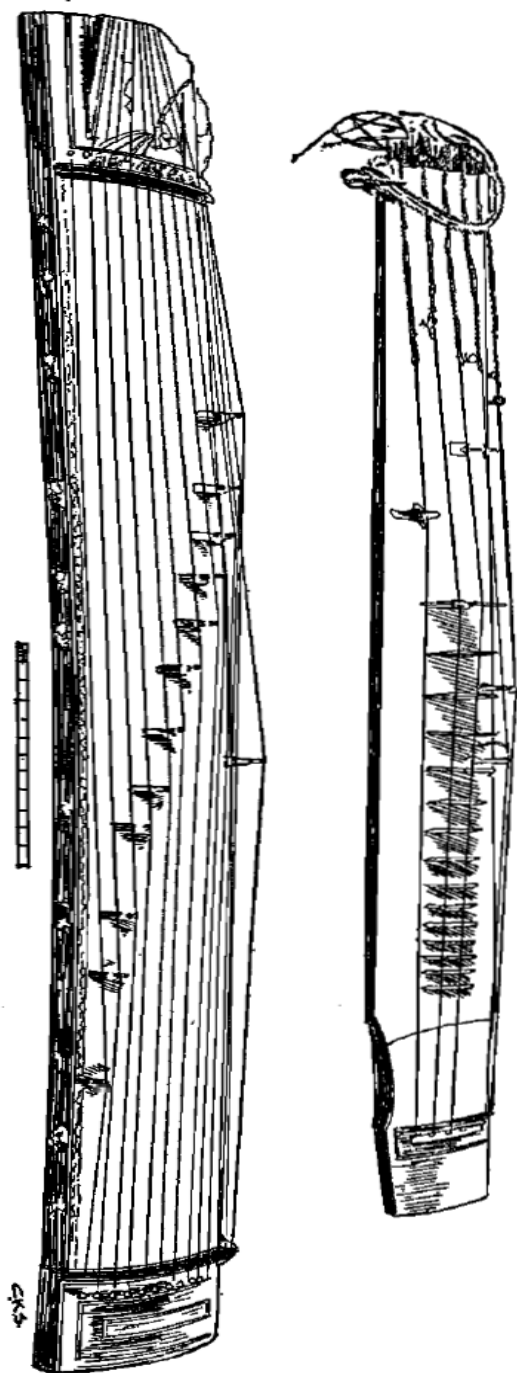


FIG. 13. — Japanese Kotos.

Figure 4: Japanese Kotos

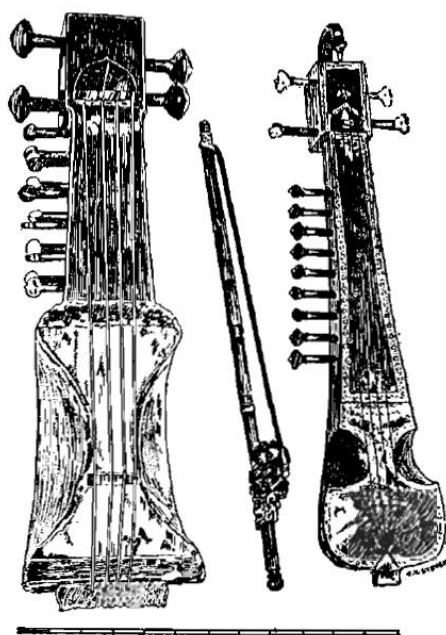
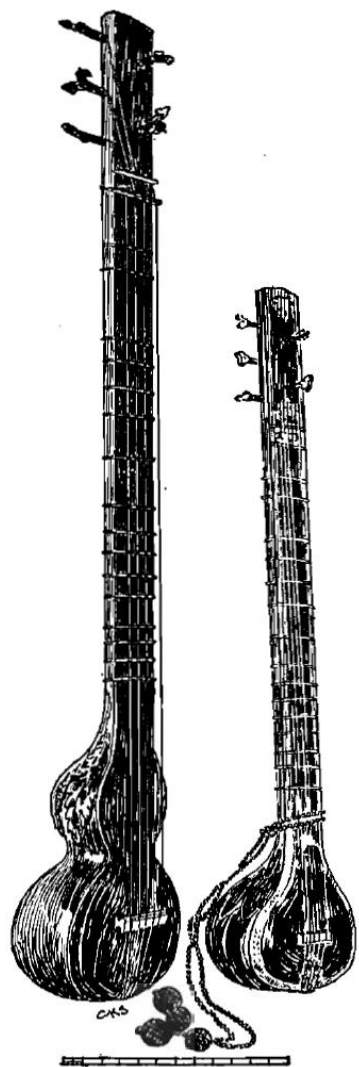
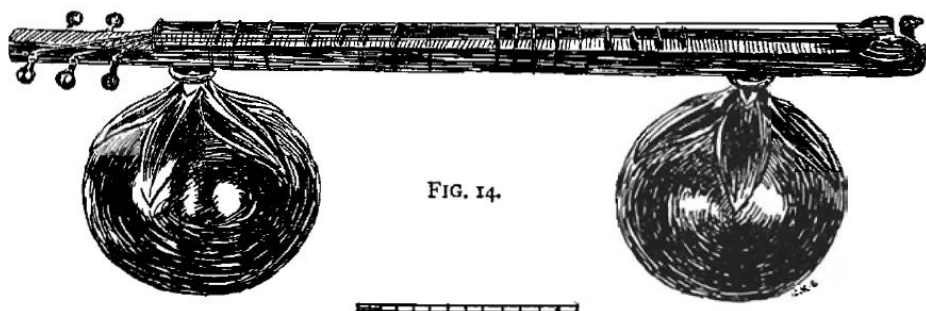


FIG. 14. — Hindu Vina.  
 FIG. 15. — Hindu Sitar.  
 FIG. 16. — Hindu Sarindas or Sarungis — viols with sympathetic strings of wire, as in the European viola d'amore.

FIG. 15.  
 Figure 5: Indian stringed instruments



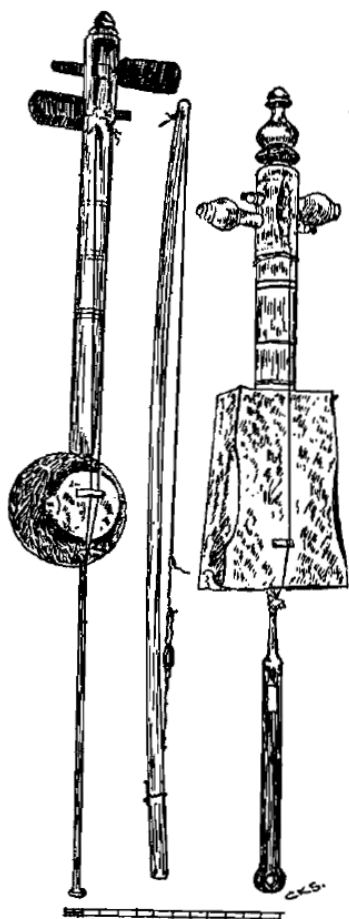


FIG. 23.

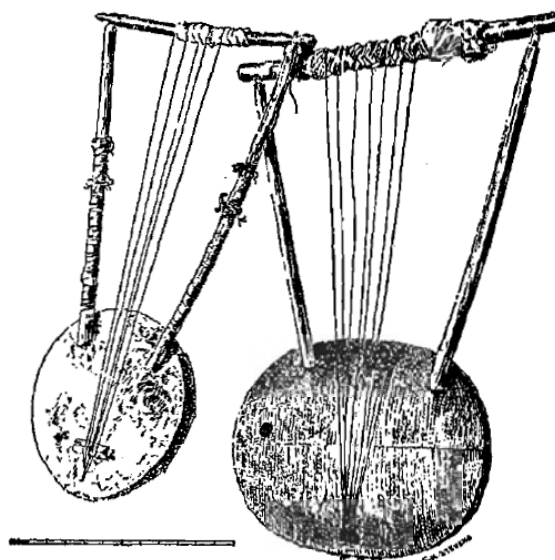


FIG. 24.

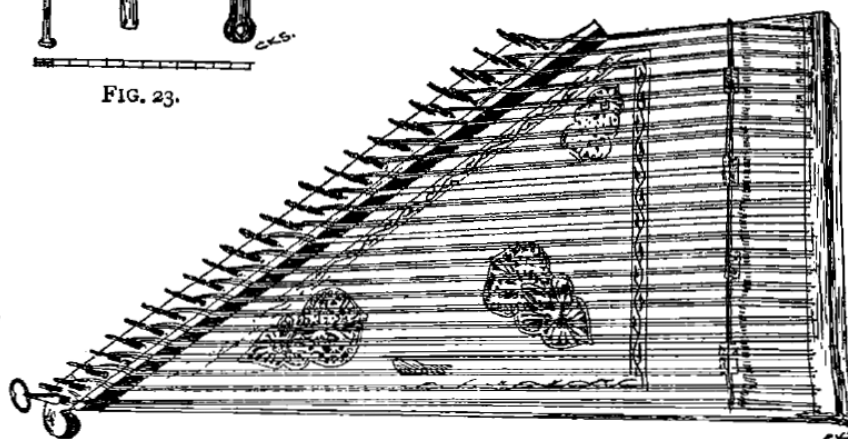


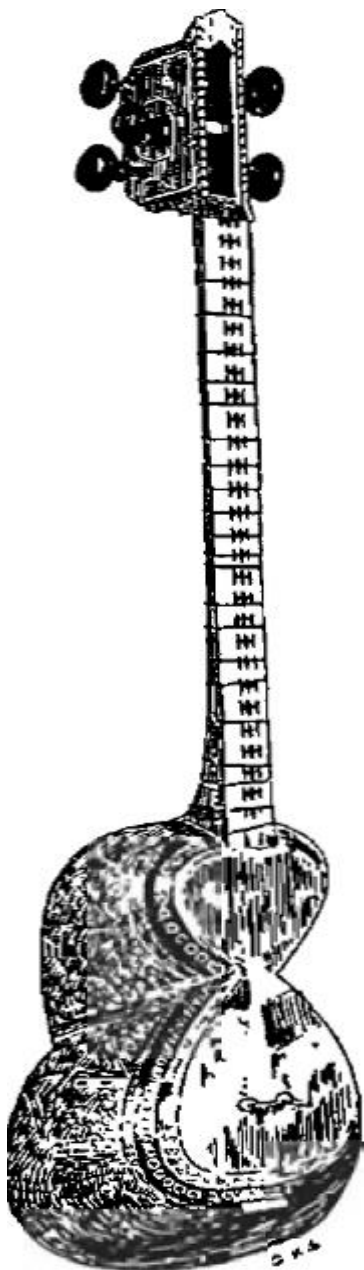
FIG. 25.

FIG. 23. — Arab Kemangehs.  
Kanoon or Zither.

FIG. 24. — Arab Kissars or Lyres.

FIG. 25. — Arab

Figure 6: Middle Eastern Stringed Instruments



**FIG. 26. — Persian  
Guitar.**

Figure 7: Persian Guitar



Figure 8: Modern Day Violin

The above illustrations are but an example of stringed instruments that have been constructed right throughout the world. It is interesting how mankind has developed instruments unrelated from country to country. Contrasting old instruments with new instruments.

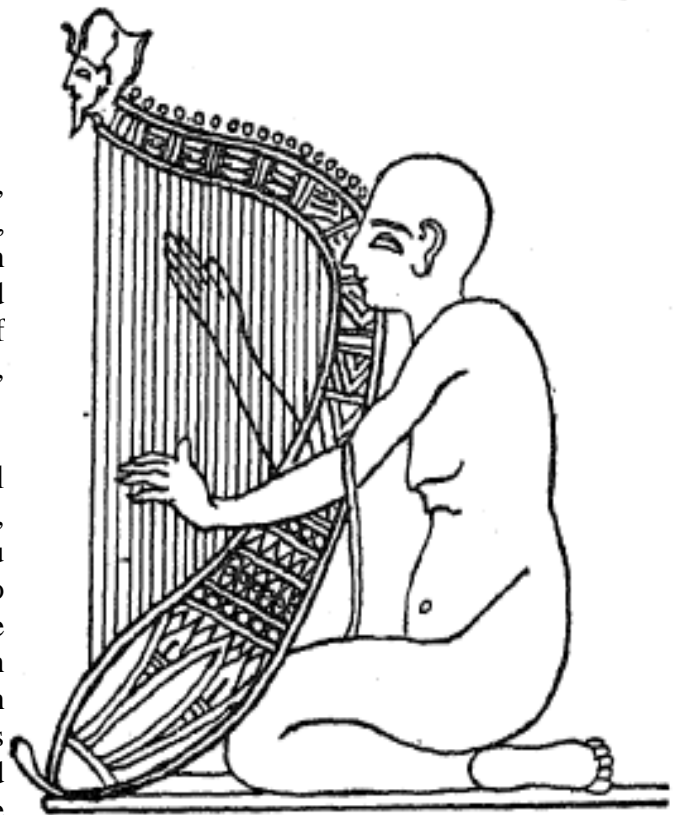
Music was started with the cavemen who developed hunting instruments, and what any animal with horns was hunted down, the horns hollowed out by the primitive men, and made into musical instruments. The Shofar or rams horn, developed by the Jews for religious service, which is still in use today during the Rosh Hashanah festival in synagogues right throughout the world.

The ancient Chinese had their system of music many thousands of years ago, if the above illustrations stringed and related instruments are anything to go by.

Music is one of the oldest of arts, in which mankind began to sing as soon as language was formed and developed, which according to some sources occurred approximately 10,000 BC as hunting tools (mentioned supra) were produced, which led to the development of musical instruments such as a rams horn.

However according to Britten, B and Holst, "The Wonderful World of Music", 1958, Macdonald: London, it has not been established how long ago music was first used or invented. Also in Russell, J, "A History of Music", 1957, George G. Harrap & Co. Ltd, no mention is made as to the origins of music.

In Wise, P and Van der Spuy, M, "Musical History and General Knowledge of Music, (year of publication unknown), Nassou Beperk, and music were developed by two ancient civilizations, being the Greeks and the Jews, and crediting Jubal, Miriam, Deborah and King David (with his harp) and Elijah (with his minstrel). The ancient Egyptians also long before King David, Jubal, etc. had developed and used harps as being the instruments of choice.



According to Pratt, W S, "The History of Music", 1907, New York, G. Schirmer, the ancient Egyptians are mentioned with the use of musical instrumentation.

See illustrations infra.

However according to Fry, P S, "The Wonderful Story of the Jews", © 1970, Purnell, London, credits David as the first person to use musical instrumentation such as the harp, whilst another source credits Jubal with the first use of musical instrumentation. Harps and lyres would be the instruments of choice.

The overriding perspective from a Western Judeo – Christian perspective, David must be regarded as the first person to have made use of musical instrumentation, although others such as the ancient Chinese and Japanese had developed musical instruments long before David or his associates such as Jubal did.

The Romans also had their system of music, for example according to Richard Fawkes in his History of Classical Music, Naxos, makes mention that the Romans used the organ and played this instrument whilst they were feeding Christians to the lions in the stadiums of Rome.

Figure 9: Harp that was used in ancient Egypt



Figure 10: Modern day Harp for the sake of comparisons.

Now to proceed to the start of classical music, for which one must now take a good look at the Middle Ages right through to the Renaissance in music, and bear in mind that Pope Gregory in about 660 AD had musicians put down his religious music to paper, round about the same time he was sending missionaries to England to win the English over to Christianity. It must not be forgotten that Christianity was adopted as official religion of the Roman Empire; the Roman Catholic Church is what comes to mind.

The first person to compose classical music was a nun by the name of Hildegard of Bingen (1098 – 1179), who founded her own convent, wrote scientific and religious papers and composed plainsong settings to her own poetry, and her major works were *Ordo Virtutum* and *Symphonia Armonie Celestium Revelationum*. A feat for a woman in a time when women were not permitted in Church, or were not to be seen or heard! If one listens to her music, it sounds more tuneful than the Gregorian Chants.

Below are lists obtained from the Internet from a website called [www.classiccat.net](http://www.classiccat.net) and it is interesting to note that that website lists Wipo of Burgundy as the first composer.

- 1500[top](#)

**995**

[Burgundy, Wipo of](#) (1,2)

**1098**

[Bingen, Hildegard von](#) (3,3)

**1170**

[Vogelweide, Walther von der](#) (1,1)

**1250**

[Codax, Martin](#) (2,2)

**1300**

[Machaut, Guillaume de](#) (1,1)

**1320**

[Firenze, Lorenzo da](#) (1,1)

**1375**

[Power, Leonel](#) (1,1)

**1400**

[Dufay, Guillaume](#) (1,1)

**1410**

[Ockeghem, Johannes](#) (1,1)

**1450**

[Isaac, Heinrich](#) (2,2)

[Pres, Josquin des](#) (4,5)

**1459**

[Mouton, Jean](#) (1,1)

**1465**

[Cornysh, William](#) (1,1)

**1468**

[Encina, Juan del](#) (4,5)

**1470**

[Tromboncino, Bartolomeo](#) (2,2)

**1474**

[Capirola, Vincenzo](#) (2,2)

**1475**

[Silva, Andreas De](#) (1,1)

**1480**

[Dalza, Joan Ambrosio](#) (1,1)

**1483**

[Mantua, Jacquet de](#) (1,1)

**1485**

[Willaert, Adrian](#) (2,2)

[Janequin, Clément](#) (4,4)

[Spinacino, Francesco](#) (1,1)

**1486**

[Senfl, Ludwig](#) (2,2)

**1490**

[Sermisy, Claudin de](#) (3,4)

**1491**

[Tudor, King Henry VIII](#)  
(1,1)

**1494**

[Attainnant, Pierre](#) (2,2)

**1495**

[Narváez, Luys de](#) (2,2)

[Taverner, John](#) (2,2)

There have been numerous people and bodies that have composed music and also performed music both secular and religious, such as the trouveres of Northern France and the troubadours of Southern France, the Minnesingers of Germany and the minstrels.

We are still at the medieval period, and now will migrate to the Baroque Era, with the following names listed infra.

1500 - 1600 [top](#)

**1500**

[Morales, Cristóbal de](#) (2,3)

[Susato, Tielman](#) (1,1)

[Passereau, Pierre](#) (1,4)

[Milan, Luis de](#) (6,7)

[Valderrabano, Enriquez de](#) (1,1)

**1504**

[Arcadelt, Jacob](#) (3,5)

**1505**

[Tallis, Thomas](#) (7,10)

**1507**

[Bakfark, Bálint](#) (1,1)

**1508**

[Mudarra, Alonso](#) (3,3)

**1510**

[Clemens non Papa, Jacobus](#) (1,2)

[Nola, Giovanni Domenico da](#) (1,1)

[Certon, Pierre](#) (1,2)

**1515**

[Escobedo, Bartolomé de](#) (1,1)

[Gabrieli, Andrea](#) (1,1)

**1517**

[Scandello, Antonio](#) (1,1)

**1520**

[Animuccia, Giovanni](#) (1,1)

[Szamotulski, Wacław](#) (1,1)

[Arbeau, Thoinot](#) (1,1)

**1525**

[Palestrina, Giovanni Pierluigi da](#) (23,35)

[Ortiz, Diego](#) (3,4)



[Galilei, Vincenzo](#) (1,1)  
[Fuenllana, Miguel de](#) (4,8)

**1528**

[Jeune, Claude le](#) (1,1)  
[Guerrero, Francisco](#) (3,3)

**1530**

[Farrant, Richard](#) (1,1)  
[Donato, Baldassare](#) (1,1)  
[Azzaiolo, Filippo](#) (3,3)

**1531**

[Costeley, Guillaume](#) (1,1)

**1532**

[Lasso, Orlando di](#) (9,11)

**1535**

[Gomólka, Mikolaj](#) (1,1)

**1540**

[Utendal, Alexander](#) (1,1)  
[Johnson, John](#) (4,4)

**1543**

[Byrd, William](#) (8,15)

**1545**

[Caccini, Giulio](#) (4,8)

**1548**

[Victoria, Tomás Luis de](#) (25,79)

**1550**

[Holborne, Anthony](#) (2,2)  
[Gastoldi, Giovanni Giacomo](#) (4,4)  
[Gallus, Jacobus](#) (3,3)  
[Vecchi, Orazio](#) (1,1)

**1553**

[Eccard, Johannes](#) (1,1)

**1554**

[Bevin, Elway](#) (1,1)

**1555**

[Lobo, Alonso](#) (1,1)

**1556**

[Gabrieli, Giovanni](#) (5,5)

[Nenna, Pomponio](#) (1,1)

**1557**

[Morley, Thomas](#) (7,11)

**1558**

[Richardson, Ferdinando](#) (2,2)

**1560**

[Viadana, Lodovico](#) (3,5)

**1561**

[Gesualdo, Carlo](#) (2,3)

[Philips, Peter](#) (1,1)

**1562**

[Bull, John](#) (1,1)

[Sweelinck, Jan Pieterszoon](#) (2,2)

**1563**

[Dowland, John](#) (20,25)

**1564**

[Hassler, Hans Leo](#) (3,4)

**1565**

[Pilkington, Francis](#) (2,2)

[Aichinger, Gregor](#) (1,1)

**1566**

[Piccinini, Alessandro](#) (1,2)

**1567**

[Campion, Thomas](#) (2,2)

[Monteverdi, Claudio](#) (13,20)

**1568**

[Banchieri, Adriano](#) (4,4)

**1570**

[Molinaro, Simone](#) (1,1)

**1571**

[Fontana, Giovanni Battista](#) (1,1)

[Praetorius, Michael](#) (5,6)

**1574**

[Wilbye, John](#) (1,1)

**1575**

[Kapsberger, Johannes Hieronymus](#) (4,6)

**1576**

[Weelkes, Thomas](#) (3,3)

**1580**

[Johnson, Robert](#) (1,1)

**1582**

[Ravenscroft, Thomas](#) (1,1)

[Allegri, Gregorio](#) (1,1)

[Jeep, Johannes](#) (1,2)

**1583**

[Gibbons, Orlando](#) (4,4)

[Frescobaldi, Girolamo](#) (14,15)

**1584**

[Friderici, Daniel](#) (1,1)

**1585**

[Schütz, Heinrich](#) (26,34)

**1586**

[Falconieri, Andrea](#) (1,1)

[Schein, Johann Hermann](#) (3,3)

**1587**

[Scheidt, Samuel](#) (2,2)

**1588**

[Robinson, Thomas](#) (3,3)

**1590**

[Eyck, Jacob van](#) (1,1)

**1595**

[Scheidemann, Heinrich](#) (2,2)

[Merula, Tarquinio](#) (1,1)

**1597**

[Marini, Biagio](#) (3,3)

**1598**

[Bertoli, Giovanni Antonio](#) (1,1)

1600 - 1700[top](#)

**1603**

[Uccellini, Marco](#) (1,1)

**1604**

[Albert, Heinrich](#) (1,1)

**1605**

[Carissimi, Giacomo](#) (4,5)

**1611**

[Hammerschmidt, Andreas](#) (1,2)

[Bruna, Pablo](#) (1,2)

**1615**

[Corbetta, Francesco](#) (1,1)

**1616**

[Froberger, Johann Jakob](#) (1,1)

**1620**

[Noordt, Anthoni van](#) (1,1)

**1625**

[Gallot, Jacques](#) (1,1)

**1626**

[Couperin, Louis](#) (4,4)

[Legrenzi, Giovanni](#) (2,2)

**1627**

[Kerll, Johann Kaspar](#) (1,1)

**1632**

[Lully, Jean-Baptiste](#) (3,3)

**1637**

[Storace, Bernardo](#) (1,1)

[Buxtehude, Dietrich](#) (9,12)

[Pasquini, Bernardo](#) (1,1)

**1639**

[Melani, Alessandro](#) (1,1)

**1640**

[Sanz, Gaspar](#) (15,20)

**1644**

[Biber, Heinrich I.F. von](#) (1,1)

[Cabanilles, Joan Baptista](#) (1,1)

[Stradella, Alessandro](#) (1,1)

**1645**

[Charpentier, Marc-Antoine](#) (7,7)

**1650**

[Visée, Robert de](#) (5,5)

[Raison, André](#) (1,1)

**1653**

[Corelli, Arcangelo](#) (3,4)  
[Muffat, Georg](#) (2,2)  
[Pachelbel, Johann](#) (11,21)

**1654**

[Roncalli, Ludovico](#) (2,2)

**1656**

[Marais, Marin](#) (2,2)

**1659**

[Jacquet de La Guerre, Elisabeth](#) (1,1)  
[Purcell, Henry](#) (21,31)

**1660**

[Fischer, Johann Caspar Ferdinand](#) (1,1)  
[Kuhnau, Johann](#) (1,1)  
[Scarlatti, Alessandro](#) (2,3)

**1667**

[Lotti, Antonio](#) (4,5)

**1668**

[Couperin, François](#) (5,5)

**1670**

[Caldara, Antonio](#) (2,4)  
[Kellner, David](#) (4,5)  
[O'Carolan, Turlough](#) (1,1)

**1671**

[Albinoni, Tomaso](#) (2,2)

**1673**

[Clarke, Jeremiah](#) (1,4)

**1674**

[Zamboni, Giovanni](#) (1,1)

**1675**

[Bencini, Pietro Paolo](#) (1,1)

**1677**

[Bach, Johann Ludwig](#) (1,1)

[Clari, Giovanni Carlo Maria](#) (1,1)

**1678**

[Vivaldi, Antonio](#) (23,30)

**1679**

[Kaufmann, Georg Friedrich](#) (1,1)

[Zelenka, Jan Dismas](#) (1,1)

**1681**

[Telemann, Georg Philipp](#) (17,18)

**1682**

[Rathgeber, Valentin](#) (1,1)

**1683**

[Heinichen, Johann David](#) (1,1)

[Rameau, Jean-Philippe](#) (3,4)

**1684**

[Cernohorský, Bohuslav Matej](#) (1,1)

[Walther, Johann Gottfried](#) (1,1)

**1685**

[Handel, George Frideric](#) (37,67)

[Bach, Johann Sebastian](#) (242,521)

[Scarlatti, Domenico](#) (71,107)

**1686**

[Marcello, Benedetto](#) (3,3)

[Porpora, Nicola](#) (1,1)

[Weiss, Silvius Leopold](#) (3,4)

**1688**

[Fasch, Johann Friedrich](#) (2,2)

**1690**

[Brescianello, Guiseppe Antonio](#) (1,1)

[Stölzel, Gottfried Heinrich](#) (1,1)

**1692**

[Tartini, Giuseppe](#) (1,1)

**1693**

[Sammartini, Giuseppe](#) (1,1)

[Werner, Gregor Joseph](#) (1,1)

**1694**

[Daquin, Louis-Claude](#) (1,1)

**1695**

[Locatelli, Pietro](#) (1,1)

**1696**

[Liguori, Alphonsus](#) (2,2)

**1697**

[Leclair, Jean-Marie](#) (1,1)

**1698**

[Broschi, Riccardo](#) (1,1)

Now we must proceed to migrate from the Baroque Era into the Classical period, as follows:

1700 - 1800[top](#)

**1700**

[Blavet, Michel](#) (1,1)

**1706**

[Martini, Giovanni Battista](#) (2,2)

**1708**

[Kopriva, Václav Jan](#)  
(1,1)

**1709**

[Corrette, Michel](#) (2,2)

**1710**

[Pergolesi, Giovanni Battista](#) (5,12)

[Bach, Wilhelm Friedemann](#) (1,1)



**1711**

[Boyce, William](#) (1,1)

**1712**

[Stanley, John](#) (3,3)

**1713**

[Krebs, Johann Ludwig](#) (3,3)

**1714**

[Homilius, Gottfried August](#) (1,1)

[Bach, Carl Philipp Emanuel](#) (4,5)

[Gluck, Christoph Willibald von](#) (4,8)

**1715**

[Wagenseil, Georg Christoph](#) (1,1)

**1717**

[Stamitz, Johann](#) (2,2)

**1719**

[Mozart, Leopold](#) (1,1)

**1729**

[Soler, Antonio](#) (1,1)

**1731**

[Dusek, Frantisek Xaver](#) (1,1)

**1732**

[Haydn, Franz Joseph](#) (44,64)

**1733**

[Giordani, Tommaso](#) (1,5)

**1735**

[Bach, Johan Christian](#) (2,2)

**1736**

[Albrechtsberger, Johann Georg](#) (3,3)

**1737**

[Haydn, Johann Michael](#) (4,4)

**1739**

[Dittersdorf, Karl Ditters von](#) (3,3)

**1740**

[Paisiello, Giovanni](#) (1,1)

**1743**

[Boccherini, Luigi](#) (5,5)

**1746**

[Billings, William](#) (4,5)

**1747**

[Kozeluh, Leopold](#) (2,2)

**1749**

[Cimarosa, Domenico](#) (8,8)

**1751**

[Bortnyansky, Dmitry](#) (1,2)

**1752**

[Clementi, Muzio](#) (9,11)

**1754**

[Hoffmeister, Franz Anton](#) (1,1)

**1756**

[Mozart, Wolfgang Amadeus](#) (129,263/2)

**1757**

[Pleyel, Ignaz](#) (2,2)

**1759**

[Paradis, Maria Theresia von](#) (1,1)

**1760**

[Dussek, Jan Ladislav](#) (3,3)  
[Cherubini, Luigi](#) (1,1)

**1761**

[Gaveaux, Pierre](#) (1,1)

**1763**

[Danzi, Franz](#) (2,2)

**1765**

[Eybler, Joseph Leopold](#) (1,1)

**1767**

[Gragnani, Filippo](#) (1,1)

**1768**

[Jadin, Louis-Emmanuel](#) (1,1)

**1770**

[Carulli, \\_\\_\\_\\_\\_](#) [Ferdinando](#) (5,5)

[Rinck, Johann Christian Heinrich](#) (1,1)

[Reicha, \\_\\_\\_\\_\\_](#) [Anton](#) (4,4)

[Beethoven, Ludwig van](#) (125,299)

**1774**

[Spontini, Gaspare](#) (1,1)

**1778**

[Sor, \\_\\_\\_\\_\\_](#) [Fernando](#) (23,31)

[Neukomm, Sigismund von](#) (1,1)

[Hummel, Johann Nepomuk](#) (2,2)

**1781**

[Giuliani, Mauro](#) (7,9)

[Diabelli, Anton](#) (1,1)

**1782**

[Field, \\_\\_\\_\\_\\_](#) [John](#) (5,7)

[Paganini, Niccolò](#) (4,9|1)

**1784**

[Spohr, \\_\\_\\_\\_\\_](#) [Louis](#) (2,4|1)

[Aguado, Dionisio](#) (1,1)

**1786**

[Kuhlau, Friedrich](#) (2,2)

[Weber, Carl Maria von](#) (7,8)

**1787**

[Gruber, Franz](#) (1,4)

**1788**

[Sechter, Simon](#) (2,2)

**1789**

[Bochsa, Nicholas Charles](#) (1,1)

**1790**

[Legnani, Luigi](#) (1,1)

**1791**

[Hérold, Ferdinand](#) (1,1)

[Czerny, Carl](#) (1,1)

[Mozart, Franz Xaver Wolfgang](#)  
(1,1)

[Meyerbeer, Giacomo](#) (3,4)

**1792**

[Carcassi, Matteo](#) (3,4)

[Rossini, Gioachino](#) (14,24)

**1796**

[Berwald, Franz](#) (1,1)

**1797**

[Schubert, Franz](#) (68,154/1)

[Donizetti, Gaetano](#) (6,9)

**1798**

[Lvov, Alexis](#) (1,1)

We now migrate to the Romantic Era, which can be regarded as Drama and Poetry in Music, and the composers listed infra are as follows:

1800 - 1850[top](#)

**1801**

[Kalliwoda, Johann Wenzel](#) (1,1)

[Bellini, Vincenzo](#) (12,14)

**1803**

[Adam, Adolphe](#) (2,2)

[Berlioz, Hector](#) (10,20)

**1804**

[Strauss, Johann \(sr.\)](#) (3,4)

[Glinka, Mikhael](#) (5,10)

**1805**

[Saint-Lubin, Léon de](#) (1,1)

[Gauntlett, Henry John](#) (1,2)

**1806**

[Coste, Napoléon](#) (2,3)

[Mertz, Johann Kaspar](#) (4,5)

[Burgmüller, Johann](#) (1,2)

**1809**

[Mendelssohn-Bartholdy, Felix](#) (43,83)

**1810**

[Baermann, Carl sr.](#) (1,1)

[Chopin, Frédéric](#) (94,436|1)

[Schumann, Robert](#) (58,131)

**1811**

[Thomas, Ambroise](#) (1,1)

[Liszt, Franz](#) (74,182)

**1813**

[Wagner, Richard](#) (11,32)

[Verdi, Giuseppe](#) (19,66)

[Alkan, Charles Valentin](#) (8,10)

**1814**

[Walmisley, Thomas Attwood](#) (1,1)

**1818**

[Gounod, Charles](#) (9,23|1)

**1819**

[Suppé, Franz von](#) (2,2)

[Offenbach, Jacques](#) (2,4)

**1821**

[Doppler, Franz](#) (1,1)

**1822**

[Franck, César](#) (11,17)

**1823**

[Lalo, Édouard](#) (2,3)

[Kirchner, Theodor](#) (1,1)

**1824**

[Smetana, Bedrich](#) (2,3)

[Reinecke, Carl](#) (2,2)

[Goltermann, Georg](#) (1,1)

[Bruckner, Anton](#) (13,23)

**1825**

[Strauss, Johann \(jr\)](#) (10,12)

**1826**

[Lowry, Robert](#) (1,2)

[Foster, Stephen Collins](#) (1,1)

**1829**

[Gottschalk, Louis Moreau](#) (1,1)

[Rubinstein, Anton](#) (1,1)

**1832**

[Genin, Paul Agricole](#) (1,1)

**1833**

[Brahms, Johannes](#) (85,220)

[Borodin, Alexander](#) (2,2)

**1835**

[Rubinstein, Nikolai](#) (1,1)  
[Wieniawski, Henryk](#) (4,4)  
[Saint-Saëns, Camille](#) (18,28)

**1836**

[Delibes, Leo](#) (3,4)  
[Gomes, Antônio Carlos](#) (1,1)

**1837**

[Balakirev, Mily Alexeyevich](#)  
(4,7)  
[Guilmant, Alexandre](#) (4,4)  
[Dubois, Théodore](#) (2,2)

**1838**

[Bruch, Max](#) (3,5)  
[Bizet, Georges](#) (6,17)

**1839**

[Rheinberger, Joseph](#) (3,3)  
[Mussorgsky, Modest](#) (5,13)

**1840**

[Tchaikovsky, Pyotr Ilyich](#)  
(33,72)  
[Goetz, Hermann](#) (1,1)

**1841**

[Chabrier, Emmanuel](#) (1,1)  
[Pedrell, Felipe](#) (1,1)  
[Dvořák, Antonín](#) (35,51)  
[Tausig, Carl](#) (2,2)

**1842**

[Audran, Edmond](#) (1,1)  
[Massenet, Jules](#) (4,7)  
[Sullivan, Arthur](#) (5,8)  
[Pasculli, Antonio](#) (1,1)

**1843**

[Ziehrer, Carl Michael](#) (1,1)  
[Grieg, Edvard](#) (31,81/1)

[Popper, David](#) (2,2)

#### **1844**

[Widor, Charles-Marie](#) (3,4)

[Sarasate, Pablo de](#) (3,4)

[Rimsky-Korsakov, Nikolai](#) (7,10)

[Gigout, Eugène](#) (2,3)

[Taffanel, Paul](#) (1,1)

[Nietzsche, Friedrich](#) (11,11)

#### **1845**

[Fauré, Gabriel](#) (26,45)

#### **1846**

[Denza, Luigi](#) (1,1)

[Tosti, Francesco Paolo](#) (12,16)

[Strauss, Richard](#) (30,36)

#### **1847**

[Klughardt, August](#) (1,1)

#### **1848**

[Duparc, Henri](#) (5,7)

[Parry, Hubert](#) (1,2)

#### **1849**

[Godard, Benjamin](#) (1,1)

Then we list composers from the Romantic Era to the Late Romantic Period and then post Romantic Period to Early 20<sup>th</sup> Century into modern music, with believe it or not, the element of Jazz and Ragtime music being factored in, the composers listed infra are as follows:

1850 - 1900 [top](#)

#### **1850**

[Scharwenka, Frans Xaver](#) (1,1)

#### **1851**

[Indy, Vincent d'](#)

(1,1)

#### **1852**

[Stanford, Charles Villiers](#) (2,5)



[Tárrega, Francisco](#) (23,34)

## 1853

[Messenger, André](#) (2,2)

## 1854

[Catalani, Alfredo](#) (1,1)

[Janacek, Leos](#) (6,10)

[Moszkowski, Moritz](#) (6,10)

[Giménez, Gerónimo](#) (1,1)

[Sousa, John Philip](#) (29,33)

## 1855

[Chausson, Ernest](#) (2,2)

[Liadov, Anatol](#) (10,10)

## 1856

[Sinding, Christian](#) (1,1)

## 1857

[Leoncavallo, Ruggero](#) (2,4)

[Bagley, Edwin Eugene](#) (1,1)

[Elgar, Edward](#) (11,15)

[Chaminade, Cécile](#) (2,2)

## 1858

[Goens, Daniel van](#) (1,1)

[Puccini, Giacomo](#) (11,47)

## 1859

[Ippolitov-Ivanov, Mikhail](#) (2,2)

[Foerster, Josef Bohuslav](#) (1,1)

## 1860

[Wolf, Hugo](#) (11,20)

[Albéniz, Isaac](#) (10,24)

[Mahler, Gustav](#) (8,18)

[Paderewski, Ignacy Jan](#) (3,3)

## 1861

[Catoire, Georges](#) (3,4)

[Arensky, Anton](#) (1,2)

[Macdowell, Edward Alexander](#) (3,8)

**1862**

[Delius, Frederick](#) (1,1)  
[Emmanuel, Maurice](#) (1,1)  
[Zimmerman, Charles A.](#) (1,1)  
[Debussy, Claude](#) (40,112/1)  
[Boëllmann, Léon](#) (1,3)

**1863**

[Nazareth, Ernesto](#) (60,62)  
[Siloti, Alexander](#) (13,16/1)  
[Mascagni, Pietro](#) (3,4)  
[Calace, Raphael](#) (4,4)

**1864**

[Lauber, Joseph](#) (1,1)  
[Gretchaninoff, Alexander](#) (1,1)

**1865**

[Magnard, Albéric](#) (2,2)  
[Nielsen, Carl](#) (4,4)  
[Dukas, Paul](#) (3,3)  
[Sibelius, Jean](#) (7,7)

**1866**

[Manjon, Antonio Jimenez](#) (1,1)  
[Kalinnikov, Vasily](#) (1,1)  
[Busoni, Ferruccio](#) (15,25)  
[Satie, Eric](#) (14,24)  
[Cilea, Francesco](#) (2,3)

**1867**

[Peterson-Berger, Wilhelm](#) (1,1)  
[Granados, Enrique](#) (23,31)  
[Beach, Amy](#) (1,1)

**1868**

[Joplin, Scott](#) (38,69)

**1870**

[Godowsky, Leopold](#) (6,10)  
[Lehár, Franz](#) (1,1)  
[Stojowski, Zygmunt](#) (1,1)

Pryor, Arthur (2,2)  
Vierne, Louis (2,2)

### 1871

Christiansen, F. Melius (1,1)  
Zemlinsky, Alexander von (1,1)

### 1872

Malats, Joaquin (1,1)  
Scriabin, Alexander (37,80)  
Büsser, Henri-Paul (1,1)  
Borowski, Felix (1,1)  
Vasilenko, Sergei (1,1)  
Alfvén, Hugo (1,1)  
Vaughan Williams, Ralph (15,17)

### 1873

Reger, Max (6,6)  
Rachmaninov, Sergei (32,136)  
Roger-Ducasse, Jean (1,1)  
Serrano, José (1,1)  
Rabaud, Henri (1,1)  
Handy, William Christopher (1,1)  
Jongen, Joseph (1,1)

### 1874

Cardillo, Salvatore (1,2)  
Schönberg, Arnold (8,10)  
Holst, Gustav von (7,11)  
Ives, Charles (5,5)

### 1875

Gliere, Reinhold (1,1)  
Kreisler, Fritz (4,4)  
Ravel, Maurice (22,68)  
Ketèlbey, Albert (6,6)  
Hahn, Reynaldo (4,5)  
Coleridge-Taylor, Samuel (1,1)  
Curtis, Ernesto de (2,3)

### 1876

Wolf-Ferrari, Ermanno (3,5)  
Falla, Manuel de (8,18|1)  
Casals, Pablo (1,1)

## 1877

[Tchesnokov, Pavel](#) (2,3)  
[Bortkiewicz, Serge](#) (5,7)  
[Dohnányi, Ernst von](#) (1,1)  
[Karg-Elert, Sigfrid](#) (3,5)  
[Leontovych, Mykola](#) (1,1)

## 1878

[Palmgren, Selim](#) (2,2)  
[Llobet, Miguel](#) (1,1)  
[Caplet, André](#) (1,1)

## 1879

[Donaudy, Stefano](#) (1,1)  
[Bridge, Frank](#) (1,1)  
[Grovez, Gabriel](#) (1,1)  
[Tournier, Marcel](#) (1,1)  
[Respighi, Ottorino](#) (11,14)  
[Sagreras, Julio Salvador](#) (4,5)

## 1880

[Medtner, Nikolai](#) (5,6)  
[Bloch, Ernest](#) (2,2)  
[Willan, Healey](#) (2,3)

## 1881

[Bartók, Béla](#) (19,24)  
[Enescu, George](#) (2,2)  
[López Buchardo, Carlos](#) (1,1)  
[Fillmore, Henry](#) (2,2)  
[Cadman, Charles Wakefield](#) (1,1)

## 1882

[Stravinsky, Igor](#) (11,19)  
[Grainger, Percy](#) (8,9)  
[Hurum, Alf](#) (1,1)  
[Szymanowski, Karol](#) (4,8)  
[Ponce, Manuel](#) (5,5)  
[Turina, Joaquín](#) (5,6)  
[Kodály, Zoltán](#) (3,3)

## 1883

[Casella, Alfredo](#) (1,1)

[Pernambuco, João](#) (2,2)  
[Webern, Anton](#) (3,5)

#### **1884**

[Texidor, Jaime](#) (1,1)

#### **1885**

[Kern, Jerome](#) (3,3)  
[Berg, Alban](#) (6,11)  
[Scott, James](#) (2,2)  
[Barrios, Agustín](#) (9,15)

#### **1886**

[Pujol, Emilio](#) (1,1)  
[Schoeck, Othmar](#) (1,1)  
[Guridi, Jesús](#) (1,1)

#### **1887**

[Villa-Lobos, Heitor](#) (18,26)  
[Eller, Heino](#) (1,1)  
[Romberg, Sigmund](#) (2,3)  
[Lamb, Joseph](#) (1,1)  
[Gardel, Carlos](#) (1,1)

#### **1888**

[Berlin, Irving](#) (3,4)

#### **1889**

[Dinicu, Grigoras](#) (1,3)

#### **1890**

[Murray, Alan](#) (1,1)  
[Petersen, Wilhelm](#) (1,1)  
[Gal, Hans](#) (2,2)  
[Gurney, Ivor](#) (1,1)  
[Martin, Frank](#) (2,2)  
[Morton, Jelly Roll](#) (1,1)  
[Martinu, Bohuslav](#) (11,14)

#### **1891**

[Stutschewsky, Joachim](#) (1,1)  
[King, Karl](#) (3,3)  
[Moreno-Torroba, Federico](#) (6,8)

Prokofiev, Sergei (18,32)  
Porter, Cole (1,1)  
Grandjany, Marcel (1,1)

## 1892

Honegger, Arthur (4,4)  
Tailleferre, Germaine (1,1)  
Niles, John Jacob (1,1)  
Milhaud, Darius (5,6)  
Howells, Herbert (3,5)  
Hernández, Rafael (1,1)  
Guion, David Wendel (1,1)

## 1893

Segovia, Andrés (2,2)  
Mompou, Federico (6,6)  
Moore, Douglas (1,1)  
Wiechowicz, Stanislaw (1,1)  
Ornstein, Leo (23,31)

## 1894

Piston, Walter (2,2)  
Schulhoff, Erwin (1,1)  
Layton, Turner (1,1)  
Warlock, Peter (1,2)

## 1895

Brustad, Bjarne (1,1)  
Castelnuovo-Tedesco, Mario (1,1)  
Still, William Grant (1,1)  
Jacob, Gordon (2,3)  
Orff, Carl (1,7)  
Lecuona, Ernesto (7,11)  
Borovička, Antonín (1,1)  
Hindemith, Paul (14,16)  
Kempff, Wilhelm (3,6)

## 1896

Tansman, Alexandre (2,2)  
Szeligowski, Tadeusz (1,1)

## 1897

Obradors, Fernando (1,1)  
Cowell, Henry (3,3)

[Matos Rodriguez, Gerardo](#) (1,2)  
[Rocha Vianna, Alfredo da](#) (2,2)  
[Bernard, Felix](#) (1,1)  
[Korngold, Erich Wolfgang](#) (1,1)  
[Ben-Haim, Paul](#) (2,2)

## 1898

[Ullmann, Viktor](#) (1,1)  
[Eisler, Hanns](#) (1,1)  
[Gershwin, George](#) (16,32)  
[Youmans, Vincent](#) (1,1)

## 1899

[Poulenc, Francis](#) (22,34)  
[Vladigerov, Pancho](#) (10,11)  
[Thompson, Randall](#) (4,6)  
[Ellington, Edward Kennedy "Duke"](#)  
(8,9)  
[Young, Victor](#) (1,1)  
[Dawson, William Levi](#) (5,6)  
[Bardos, Lajos](#) (2,3)  
[Coward, Noel](#) (1,1)

1900 - [top](#)

## 1900

[Warren, Elinor Remick](#) (9,9)  
[Weill, Kurt](#) (5,5/1)  
[Krenek, Ernst](#) (1,1)  
[Marks, Gerald](#) (1,2)  
[Copland, Aaron](#) (5,9)

## 1901

[Apostel, Hans Erich](#) (1,1)  
[Loewe, Frederick](#) (2,4)  
[Crawford-Seeger, Ruth](#) (1,1)  
[Hairston, Jester](#) (3,4)  
[Finzi, Gerald](#) (2,3)  
[Work, John Wesley III](#) (1,1)  
[Rodrigo, Joaquin](#) (4,5)

## 1902

[Durufle, Maurice](#) (3,9)  
[Kaper, Bronislau](#) (2,2)  
[Walton, William](#) (1,2)  
[Willson, Meredith](#) (2,2)

[Fain, Sammy](#) (1,1)  
[Rodgers, Richard](#) (8,12)

### 1903

[Sainz de la Maza, Eduardo](#)  
(2,2)  
[Nyíregyházi, Ervin](#) (1,1)  
[Khachaturian, Aram](#) (4,5)  
[Barroso, Ary](#) (1,1)  
[Arrieu, Claude](#) (1,1)  
[Lavry, Marc](#) (1,1)

### 1904

[Dallapiccola, Luigi](#) (2,2)  
[Kabalevsky, Dmitri](#) (5,6)

### 1905

[Scelsi, Giacinto](#) (1,1)  
[Halffter, Ernesto](#) (1,1)  
[Arlen, Harold](#) (1,2)  
[Bozza, Eugène](#) (2,2)  
[Seiber, Matyas](#) (1,1)  
[Jolivet, André](#) (1,1)  
[Poston, Elisabeth](#) (1,3)  
[Styne, Jule](#) (1,1)

### 1906

[Karas, Anton](#) (2,2)  
[Biebl, Franz](#) (1,6)  
[Shostakovich, Dimitri](#) (19,34)  
[Jezek, Jaroslav](#) (2,2)  
[Cooke, Arnold](#) (1,1)  
[Fuga, Sandro](#) (1,1)  
[Ronell, Ann](#) (1,1)

### 1907

[Langlais, Jean](#) (1,1)  
[Wilder, Alec](#) (1,1)  
[Rozsa, Miklos](#) (1,1)  
[Saygun, Adnan](#) (1,2)

### 1908

[Distler, Hugo](#) (1,1)  
[Anderson, Leroy](#) (5,5)



[Tveitt, Geirr](#) (2,4)  
[Stevens, Halsey](#) (1,1)  
[Messiaen, Olivier](#) (8,8)  
[Carter, Elliott](#) (4,4)

#### **1909**

[Genzmer, Harald](#) (1,1)  
[Litaize, Gaston](#) (1,1)

#### **1910**

[Barber, Samuel](#) (14,22)  
[Loesser, Frank](#) (1,1)  
[Schuman, William](#) (1,1)  
[Prima, Louis](#) (1,2)  
[Bowles, Paul](#) (1,1)

#### **1911**

[Alain, Jehan](#) (1,1)  
[Simeone, Harry](#) (2,2)  
[Menotti, Gian Carlo](#) (2,2)  
[Rota, Nino](#) (4,4)

#### **1912**

[Guastavino, Carlos](#) (2,2)  
[Françaix, Jean](#) (6,6)  
[Dahl, Ingolf](#) (1,1)  
[Cage, John](#) (1,1)

#### **1913**

[Lutoslawski, Witold](#) (4,5)  
[Etler, Alvin](#) (2,2)  
[Bettinelli, Bruno](#) (1,1)  
[Gould, Morton](#) (3,3)  
[Britten, Benjamin](#) (7,10)

#### **1914**

[Fine, Irving](#) (1,1)

#### **1915**

[Persichetti, Vincent](#) (1,1)

#### **1916**

[Estévez, Antonio](#) (1,1)

[Halloran, Jack](#) (1,1)  
[Dutilleux, Henri](#) (1,1)  
[Ginastera, Alberto](#) (5,10)  
[Babbitt, Milton](#) (1,1)  
[Reis, Dilermando](#) (1,1)  
[Sancan, Pierre](#) (1,2)

## 1917

[Smith-Brindle, Reginald](#) (4,4)  
[Gardner, John](#) (1,1)  
[Lauro, Antonio](#) (4,4)  
[Monk, Thelonious](#) (1,1)

## 1918

[Bernstein, Leonard](#) (6,12)

## 1919

[Kirchner, Leon](#) (2,2)  
[Manz, Paul](#) (1,1)  
[Ustvolskaya, Galina](#) (1,1)  
[Nelhybel, Vaclav](#) (5,5)  
[Duarte, John W.](#) (2,3)  
[Young, Gordon](#) (1,1)  
[Klein, Gideon](#) (1,1)

## 1920

[Parker, Charlie](#) (2,2)

## 1921

[Ramirez, Ariel](#) (4,7)  
[Reed, Alfred](#) (10,10)  
[Piazzolla, Astor](#) (15,20)  
[Bergsma, William](#) (1,1)  
[Gold, Ernest](#) (1,1)  
[Adler, Richard](#) (1,1)  
[Nixon, Roger](#) (2,2)  
[Arnold, Malcolm](#) (2,3)

## 1922

[Walker, George](#) (2,3)  
[Bonfá, Luiz](#) (1,1)

## 1923

[Kalabis, Viktor](#) (4,5)  
[Williams, Clifton](#) (2,3)  
[Jones, Thad](#) (2,2)  
[Ligeti, György](#) (7,9)  
[Roem, Ned](#) (2,2)

## 1924

[Nestico, Sammy](#) (1,1)

## 1925

[Parker, Alice](#) (2,2)  
[Mechem, Kirke](#) (2,2)  
[Somers, Harry](#) (1,1)  
[Berio, Luciano](#) (2,2)

## 1926

[Feldman, Morton](#) (1,1)  
[Castèrède, Jacques](#) (1,1)  
[Davis, Miles](#) (1,1)  
[Floyd, Carlisle](#) (1,1)  
[Smith, William O.](#) (2,2)

## 1927

[Jobim, Antonio Carlos](#) (5,5)  
[Kander, John](#) (1,1)  
[Diemer, Emma Lou](#) (1,1)

## 1928

[Lukáš, Zdeněk](#) (2,2)  
[Damase, Jean-Michel](#) (1,1)  
[Adler, Samuel](#) (1,1)  
[Tučapský, Antonín](#) (1,1)  
[Musgrave, Thea](#) (1,1)  
[Druckman, Jacob](#) (1,1)  
[Stockhausen, Karlheinz](#) (1,1)  
[Rautavaara, Einojuhani](#) (1,1)  
[Morricone, Ennio](#) (1,1)

## 1929

[Houdy, Pierick](#) (1,1)  
[Eben, Petr](#) (1,1)  
[Muczynski, Robert](#) (2,2)  
[Crumb, George](#) (1,1)  
[Farberman, Harold](#) (1,1)

[Nelson, Ron](#) (3,3)

### 1930

[Dubois, Pierre Max](#) (1,1)

[Sondheim, Stephen](#) (1,1)

[Bolling, Claude](#) (2,3)

[Gulda, Friedrich](#) (1,1)

[Bart, Lionel](#) (1,1)

[Świder, Józef](#) (2,2)

[Beck, John Ness](#) (2,2)

### 1931

[Morel, Jorge](#) (2,2)

[Ortolani, Riz](#) (1,1)

### 1932

[Spencer, Willametta](#) (1,1)

[Williams, John T.](#) (7,7)

[Schifrin, Lalo](#) (1,1)

[Zawinul, Joe](#) (1,1)

[Chance, John Barnes](#) (1,1)

### 1933

[Ichianagi, Toshi](#) (1,1)

[Schafer, R. Murray](#) (1,1)

[Penderecki, Krzysztof](#) (1,1)

[Górecki, Henryk Mikolaj](#) (1,1)

### 1934

[Kelly, Bryan](#) (2,2)

[Curitiba, Henrique de](#) (1,1)

[Schnittke, Alfred](#) (1,1)

### 1935

[Sheriff, Noam](#) (1,1)

[Lorentzen, Bent](#) (1,1)

[Ringger, Rolf Urs](#) (2,2)

[Butterley, Nigel](#) (1,1)

[Marzi, Bepi de](#) (1,2)

[Schickele, Peter](#) (1,1)

[Pärt, Arvo](#) (3,3)

[Manzanero, Armando](#) (1,1)

### 1936

Eröd, Iván (1,1)  
Reimann, Aribert (4,4)  
Bennett, Richard Rodney (1,1)  
Matarazzo, Maysa (1,1)

### 1937

Woolfenden, Guy (1,1)  
Grau, Alberto (1,1)

### 1938

Montaña, Gentil (1,1)  
Hemphill, Julius (3,3)  
Corigliano, John (1,1)  
Bolcom, William (6,8)  
Tower, Joan (2,2)  
Borgo, Elliot Del (1,1)

### 1939

Brouwer, Leo (3,4)  
McCabe, John (1,1)  
Jager, Robert E. (1,1)

### 1940

Hancock, Herbie (1,1)

### 1941

Gilardino, Angelo (1,1)  
Corea, Chick (2,2)

### 1942

Rainger, Ralph (1,1)  
Bantzer, Claus (1,1)

### 1943

Tcherepnin, Ivan (1,1)  
Lauridsen, Morten (6,8)  
Vangelis (2,2)  
Curnow, James (1,1)  
Maslanka, David (1,1)  
Edwards, Ross (1,1)

### 1944

Tavener, John (2,6)

[Jenkins, Karl](#) (3,5)  
[Biberian, Gilbert](#) (1,1)  
[Schönberg, Claude-Michel](#) (1,2)  
[Douglas, Bill](#) (2,2)  
[Thomas, Michael Tilson](#) (1,1)

#### 1945

[Gregson, Edward](#) (1,1)  
[Lee, Thomas Oboe](#) (1,1)  
[Rutter, John](#) (19,28)  
[Rosner, Arnold](#) (1,1)  
[Holsinger, David](#) (8,8)

#### 1946

[Wilson, Dana](#) (3,3)  
[Kuwahara, Yasuo](#) (1,1)  
[Cocciante, Richard](#) (1,1)  
[Boyd, Anne](#) (1,1)  
[Isaacson, Michael](#) (1,1)

#### 1947

[Domeniconi, Carlo](#) (1,1)  
[Holmes, Rupert](#) (1,1)  
[Orbán, György](#) (1,1)  
[Pacchioni, Giorgio](#) (1,1)

#### 1948

[Schwartz, Stephen](#) (1,2)  
[Webber, Andrew Lloyd](#) (3,6)  
[Berkeley, Michael](#) (1,1)  
[D'Rivera, Paquito](#) (2,2)

#### 1949

[Busto, Javier](#) (5,5)  
[Wilby, Philip](#) (1,1)  
[Paulus, Stephen](#) (1,1)  
[Sirota, Robert](#) (1,1)  
[Gawthrop, Daniel E.](#) (1,1)  
[Ran, Shulamit](#) (2,2)

#### 1950

[Kendrick, Graham](#) (1,1)  
[Aguiar, Ernani](#) (1,2)  
[Larsen, Libby](#) (4,5)

**1951**

[Sparke, Philip](#) (1,1)

**1952**

[Hyla, Lee](#) (1,1)

[Assad, Sergio](#) (2,2)

**1953**

[Machado, Celso](#) (1,1)

[Stroope, Z. Randall](#) (4,5)

[Clausen, René](#) (3,3)

[Mintzer, Bob](#) (1,1)

[Meij, Johan de](#) (4,6)

**1954**

[Daugherty, Michael](#) (2,3)

[Stamp, Jack](#) (3,3)

[Camphouse, Mark](#) (2,2)

[Kuryokhin, Sergey](#) (1,1)

[Vine, Carl](#) (1,1)

**1955**

[Chilcott, Robert "Bob"](#) (4,4)

[Dyens, Roland](#) (2,2)

**1956**

[Danielpour, Richard](#) (1,1)

[Roost, Jan Van der](#) (2,2)

**1957**

[Ellerby, Martin](#) (1,2)

[Hogan, Moses](#) (2,2)

[Melillo, Stephen](#) (8,8)

**1958**

[Ticheli, Frank](#) (30,47)

[Smith, Robert W.](#) (9,9)

[York, Andrew](#) (5,5)

**1959**

[Leek, Stephen](#) (3,3)

[Uematsu, Nobuo](#) (1,1)

**1960**

[Kernis, Aaron Jay](#) (1,1)

[Larson, Jonathan](#) (1,1)

[Swerts, Piet](#) (1,1)

[Ito, Yasuhide](#) (1,1)

**1961**

[Liebermann, Lowell](#) (1,1)

**1962**

[Buchenberg, Wolfram](#) (1,1)

[Hyldgaard, Søren](#) (1,1)

**1963**

[Mäntyjärvi, Jaakko](#) (2,2)

[Basler, Paul](#) (2,2)

**1964**

[Kanno, Yoko](#) (1,1)

**1966**

[Ferran, Ferrer](#) (1,1)

[Hazo, Samuel](#) (4,6)

[Doss, Thomas](#) (1,1)

**1968**

[Hesketh, Kenneth](#) (1,1)

**1969**

[Wachner, Julian](#) (1,1)

**1970**

[Whitacre, Eric](#) (8,15)

**1972**

[Mitsuda, Yasunori](#) (3,3)

**1973**

[Appermont, Bert](#) (1,1)

**1975**



[Dorman, Avner](#) (1,1)

## Chapter Two: Aspect of style.

There have through the dawn of ages been different styles and genres of music from time immemorial to the present day, some worth listening to and some horrible to listen to.

If one looks at the country list of the composers listed supra as obtained from [www.classiccat.net](http://www.classiccat.net) one sees very clearly from what part of the world these composers have come from, such as:

### Argentina

[Gardel, Carlos](#) (1,1)  
[Ginastera, Alberto](#) (5,10)  
[Guastavino, Carlos](#) (2,2)  
[López Buchardo, Carlos](#) (1,1)  
[Morel, Jorge](#) (2,2)  
[Piazzolla, Astor](#) (15,20)  
[Ramirez, Ariel](#) (4,7)  
[Sagreras, Julio Salvador](#) (4,5)  
[Schifrin, Lalo](#) (1,1)

### Armenia

[Khachaturian, Aram](#) (4,5)

### Australia

[Boyd, Anne](#) (1,1)  
[Butterley, Nigel](#) (1,1)  
[Edwards, Ross](#) (1,1)  
[Grainger, Percy](#) (8,9)  
[Leek, Stephen](#) (3,3)  
[Traditional Australian](#) (2,2)  
[Vine, Carl](#) (1,1)

### Austria

[Albrechtsberger, Johann Georg](#) (3,3)  
[Apostel, Hans Erich](#) (1,1)  
[Berg, Alban](#) (6,11)  
[Bruckner, Anton](#) (13,23)  
[Czerny, Carl](#) (1,1)  
[Diabelli, Anton](#) (1,1)

<u>Dittersdorf, Karl Ditters von</u>	(3,3)
<u>Doss, Thomas</u>	(1,1)
<u>Eröd, Iván</u>	(1,1)
<u>Eybler, Joseph Leopold</u>	(1,1)
<u>Gal, Hans</u>	(2,2)
<u>Gruber, Franz</u>	(1,4)
<u>Gulda, Friedrich</u>	(1,1)
<u>Hammerschmidt, Andreas</u>	(1,2)
<u>Haydn, Franz Joseph</u>	(44,64)
<u>Haydn, Johann Michael</u>	(4,4)
<u>Hummel, Johann Nepomuk</u>	(2,2)
<u>Karas, Anton</u>	(2,2)
<u>Korngold, Erich Wolfgang</u>	(1,1)
<u>Kreisler, Fritz</u>	(4,4)
<u>Mozart, Franz Xaver Wolfgang</u>	(1,1)
<u>Mozart, Leopold</u>	(1,1)
<u>Mozart, Wolfgang Amadeus</u>	(129,263 2)
<u>Neukomm, Sigismund von</u>	(1,1)
<u>Paradis, Maria Theresia von</u>	(1,1)
<u>Pleyel, Ignaz</u>	(2,2)
<u>Schönberg, Arnold</u>	(8,10)
<u>Schubert, Franz</u>	(68,154 1)
<u>Sechter, Simon</u>	(2,2)
<u>Strauss, Johann (jr)</u>	(10,12)
<u>Strauss, Johann (sr.)</u>	(3,4)
<u>Stutschewsky, Joachim</u>	(1,1)
<u>Ullmann, Viktor</u>	(1,1)
<u>Wagenseil, Georg Christoph</u>	(1,1)
<u>Webern, Anton</u>	(3,5)
<u>Werner, Gregor Joseph</u>	(1,1)
<u>Wolf, Hugo</u>	(11,20)
<u>Zawinul, Joe</u>	(1,1)
<u>Zemlinsky, Alexander von</u>	(1,1)
<u>Ziehrer, Carl Michael</u>	(1,1)

## **Belgium**

<u>Appermont, Bert</u>	(1,1)
<u>Arcadelt, Jacob</u>	(3,5)
<u>Clemens non Papa, Jacobus</u>	(1,2)
<u>Dufay, Guillaume</u>	(1,1)
<u>Franck, César</u>	(11,17)
<u>Isaac, Heinrich</u>	(2,2)
<u>Jongen, Joseph</u>	(1,1)
<u>Lasso, Orlando di</u>	(9,11)
<u>Ockeghem, Johannes</u>	(1,1)
<u>Pres, Josquin des</u>	(4,5)

[Roost, Jan Van der](#) (2,2)  
[Susato, Tielman](#) (1,1)  
[Swerts, Piet](#) (1,1)  
[Utendal, Alexander](#) (1,1)  
[Willaert, Adrian](#) (2,2)

### **Brazil**

[Aguiar, Ernani](#) (1,2)  
[Assad, Sergio](#) (2,2)  
[Barroso, Ary](#) (1,1)  
[Bonfá, Luiz](#) (1,1)  
[Curitiba, Henrique de](#) (1,1)  
[Gomes, Antônio Carlos](#) (1,1)  
[Jobim, Antonio Carlos](#) (5,5)  
[Machado, Celso](#) (1,1)  
[Matarazzo, Maysa](#) (1,1)  
[Nazareth, Ernesto](#) (60,62)  
[Pernambuco, João](#) (2,2)  
[Reis, Dilermando](#) (1,1)  
[Rocha Vianna, Alfredo da](#) (2,2)  
[Villa-Lobos, Heitor](#) (18,26)

### **Bulgaria**

[Vladigerov, Pancho](#) (10,11)

### **Byelorussia**

[Berlin, Irving](#) (3,4)

### **Canada**

[Douglas, Bill](#) (2,2)  
[Houdy, Pierick](#) (1,1)  
[Schafer, R. Murray](#)  
 (1,1)  
[Somers, Harry](#) (1,1)

### **China**

[Lee, Thomas Oboe](#) (1,1)  
[Traditional Chinese](#) (2,2)

### **Colombia**

[Montaña, Gentil](#) (1,1)

### **Croatia**

Suppé, Franz von  
(2,2)

## **Cuba**

Brouwer, Leo (3,4)  
D'Rivera, Paquito (2,2)  
Lecuona, Ernesto (7,11)  
Traditional Cuban (1,1)

## **Czech Republic**

Biber, Heinrich I.F. von (1,1)  
Borovička, Antonín (1,1)  
Cernohorský, Bohuslav Matej  
(1,1)  
Dusek, Frantisek Xaver (1,1)  
Dussek, Jan Ladislav (3,3)  
Dvořák, Antonín (35,51)  
Eben, Petr (1,1)  
Foerster, Josef Bohuslav (1,1)  
Janacek, Leos (6,10)  
Jezek, Jaroslav (2,2)  
Kalabis, Viktor (4,5)  
Kalliwoda, Johann Wenzel (1,1)  
Klein, Gideon (1,1)  
Kopriva, Václav Jan (1,1)  
Kozeluh, Leopold (2,2)  
Lukáš, Zdeněk (2,2)  
Mahler, Gustav (8,18)  
Martinu, Bohuslav (11,14)  
Nelhybel, Vaclav (5,5)  
Popper, David (2,2)  
Schulhoff, Erwin (1,1)  
Smetana, Bedrich (2,3)  
Traditional Czech (1,1)  
Tučapský, Antonín (1,1)  
Zelenka, Jan Dismas (1,1)

*What about the following:*

- *Pavel Haass*
- *Hans Krasa*

## **Denmark**

Buxtehude, Dietrich (9,12)  
Hyldgaard, Søren (1,1)  
Lorentzen, Bent (1,1)  
Nielsen, Carl (4,4)

[Reinecke, Carl](#) (2,2)

## Estonia

A composer by  
the name of  
Tobias

[Eller, Heino](#) (1,1)

[Pärt, Arvo](#) (3,3)

## Finland

[Mäntyjärvi, Jaakko](#) (2,2)

[Palmgren, Selim](#) (2,2)

[Rautavaara, Einojuhani](#) (1,1)

[Sibelius, Jean](#) (7,7)

## France

[Adam, Adolphe](#) (2,2)

[Alain, Jehan](#) (1,1)

[Alkan, Charles Valentin](#) (8,10)

[Arbeau, Thoinot](#) (1,1)

[Arrieu, Claude](#) (1,1)

[Attaingnant, Pierre](#) (2,2)

[Audran, Edmond](#) (1,1)

[Berlioz, Hector](#) (10,20)

[Bizet, Georges](#) (6,17)

[Blavet, Michel](#) (1,1)

[Bochsa, Nicholas Charles](#) (1,1)

[Bolling, Claude](#) (2,3)

[Bozza, Eugène](#) (2,2)

[Burgundy, Wipo of](#) (1,2)

[Büsser, Henri-Paul](#) (1,1)

[Caplet, André](#) (1,1)

[Castérède, Jacques](#) (1,1)

[Certon, Pierre](#) (1,2)

[Chabrier, Emmanuel](#) (1,1)

[Chaminade, Cécile](#) (2,2)

[Charpentier, Marc-Antoine](#) (7,7)

[Chausson, Ernest](#) (2,2)

[Cocciante, Richard](#) (1,1)

[Corrette, Michel](#) (2,2)

[Coste, Napoléon](#) (2,3)

[Costeley, Guillaume](#) (1,1)

[Couperin, François](#) (5,5)

[Couperin, Louis](#) (4,4)

[Damase, Jean-Michel](#) (1,1)

<u>Daquin, Louis-Claude</u>	(1,1)
<u>Debussy, Claude</u>	(40,112/1)
<u>Delibes, Leo</u>	(3,4)
<u>Dubois, Pierre Max</u>	(1,1)
<u>Dubois, Théodore</u>	(2,2)
<u>Dukas, Paul</u>	(3,3)
<u>Duparc, Henri</u>	(5,7)
<u>Durufié, Maurice</u>	(3,9)
<u>Dutilleux, Henri</u>	(1,1)
<u>Dyens, Roland</u>	(2,2)
<u>Emmanuel, Maurice</u>	(1,1)
<u>Fauré, Gabriel</u>	(26,45)
<u>Françaix, Jean</u>	(6,6)
<u>Gallot, Jacques</u>	(1,1)
<u>Gaveaux, Pierre</u>	(1,1)
<u>Genin, Paul Agricole</u>	(1,1)
<u>Gigout, Eugène</u>	(2,3)
<u>Godard, Benjamin</u>	(1,1)
<u>Gounod, Charles</u>	(9,23/1)
<u>Grandjany, Marcel</u>	(1,1)
<u>Grovez, Gabriel</u>	(1,1)
<u>Guilmant, Alexandre</u>	(4,4)
<u>Hérolde, Ferdinand</u>	(1,1)
<u>Honegger, Arthur</u>	(4,4)
<u>Indy, Vincent d'</u>	(1,1)
<u>Jacquet de La Guerre, Elisabeth</u>	(1,1)
<u>Jadin, Louis-Emmanuel</u>	(1,1)
<u>Janequin, Clément</u>	(4,4)
<u>Jeune, Claude le</u>	(1,1)
<u>Jolivet, André</u>	(1,1)
<u>Lalo, Édouard</u>	(2,3)
<u>Langlais, Jean</u>	(1,1)
<u>Leclair, Jean-Marie</u>	(1,1)
<u>Litaize, Gaston</u>	(1,1)
<u>Machaut, Guillaume de</u>	(1,1)
<u>Magnard, Albéric</u>	(2,2)
<u>Mantua, Jacquet de</u>	(1,1)
<u>Marais, Marin</u>	(2,2)
<u>Massenet, Jules</u>	(4,7)
<u>Messenger, André</u>	(2,2)
<u>Messiaen, Olivier</u>	(8,8)
<u>Milhaud, Darius</u>	(5,6)
<u>Mouton, Jean</u>	(1,1)
<u>Muffat, Georg</u>	(2,2)
<u>Passereau, Pierre</u>	(1,4)

<u>Poulenc, Francis</u>	(22,34)
<u>Rabaud, Henri</u>	(1,1)
<u>Raison, André</u>	(1,1)
<u>Rameau, Jean-Philippe</u>	(3,4)
<u>Ravel, Maurice</u>	(22,68)
<u>Reicha, Anton</u>	(4,4)
<u>Roger-Ducasse, Jean</u>	(1,1)
<u>Saint-Lubin, Léon de</u>	(1,1)
<u>Saint-Saëns, Camille</u>	(18,28)
<u>Sancan, Pierre</u>	(1,2)
<u>Satie, Eric</u>	(14,24)
<u>Schönberg, Claude-Michel</u>	(1,2)
<u>Sermisy, Claudin de</u>	(3,4)
<u>Taffanel, Paul</u>	(1,1)
<u>Tailleferre, Germaine</u>	(1,1)
<u>Tcherepnin, Ivan</u>	(1,1)
<u>Thomas, Ambroise</u>	(1,1)
<u>Tournier, Marcel</u>	(1,1)
<u>Traditional French</u>	(4,4)
<u>Traditional Normandian</u>	(1,1)
<u>Vierne, Louis</u>	(2,2)
<u>Visée, Robert de</u>	(5,5)
<u>Widor, Charles-Marie</u>	(3,4)

## Germany

<u>Aichinger, Gregor</u>	(1,1)
<u>Albert, Heinrich</u>	(1,1)
<u>Bach, Carl Philipp Emanuel</u>	(4,5)
<u>Bach, Johan Christian</u>	(2,2)
<u>Bach, Johann Sebastian</u>	(242,521)
<u>Bach, Johannann Ludwig</u>	(1,1)
<u>Bach, Wilhelm Friedemann</u>	(1,1)
<u>Baermann, Carl sr.</u>	(1,1)
<u>Bantzer, Claus</u>	(1,1)
<u>Beethoven, Ludwig van</u>	(125,299)
<u>Biebl, Franz</u>	(1,6)
<u>Bingen, Hildegard von</u>	(3,3)
<u>Boëllmann, Léon</u>	(1,3)
<u>Brahms, Johannes</u>	(85,220)
<u>Bruch, Max</u>	(3,5)
<u>Buchenberg, Wolfram</u>	(1,1)
<u>Burgmüller, Johann</u>	(1,2)
<u>Danzi, Franz</u>	(2,2)
<u>Distler, Hugo</u>	(1,1)
<u>Eccard, Johannes</u>	(1,1)
<u>Eisler, Hanns</u>	(1,1)

<u>Fasch, Johann Friedrich</u>	(2,2)
<u>Fischer, Johann Caspar Ferdinand</u>	(1,1)
<u>Friderici, Daniel</u>	(1,1)
<u>Froberger, Johann Jakob</u>	(1,1)
<u>Genzmer, Harald</u>	(1,1)
<u>Gluck, Christoph Willibald von</u>	(4,8)
<u>Goetz, Hermann</u>	(1,1)
<u>Goltermann, Georg</u>	(1,1)
<u>Handel, George Frideric</u>	(37,67)
<u>Hassler, Hans Leo</u>	(3,4)
<u>Heinichen, Johann David</u>	(1,1)
<u>Hindemith, Paul</u>	(14,16)
<u>Hoffmeister, Franz Anton</u>	(1,1)
<u>Homilius, Gottfried August</u>	(1,1)
<u>Jeep, Johannes</u>	(1,2)
<u>Kapsberger, Johannes Hieronymus</u>	(4,6)
<u>Karg-Elert, Sigfrid</u>	(3,5)

### **Germany (cont.)**

<u>Kaufmann, Georg Friedrich</u>	(1,1)
<u>Kellner, David</u>	(4,5)
<u>Kempff, Wilhelm</u>	(3,6)
<u>Kerll, Johann Kaspar</u>	(1,1)
<u>Kirchner, Theodor</u>	(1,1)
<u>Klughardt, August</u>	(1,1)
<u>Krebs, Johann Ludwig</u>	(3,3)
<u>Kuhlau, Friedrich</u>	(2,2)
<u>Kuhnau, Johann</u>	(1,1)
<u>Mendelssohn-Bartholdy, Felix</u>	(43,83)
<u>Meyerbeer, Giacomo</u>	(3,4)
<u>Nietzsche, Friedrich</u>	(11,11)
<u>Offenbach, Jacques</u>	(2,4)
<u>Orff, Carl</u>	(1,7)
<u>Pachelbel, Johann</u>	(11,21)
<u>Petersen, Wilhelm</u>	(1,1)
<u>Praetorius, Michael</u>	(5,6)
<u>Rathgeber, Valentin</u>	(1,1)
<u>Reger, Max</u>	(6,6)
<u>Reimann, Aribert</u>	(4,4)
<u>Rinck, Johann Christian Heinrich</u>	(1,1)
<u>Scharwenka, Frans Xaver</u>	(1,1)
<u>Scheidemann, Heinrich</u>	(2,2)
<u>Scheidt, Samuel</u>	(2,2)
<u>Schein, Johann Hermann</u>	(3,3)
<u>Schumann, Robert</u>	(58,131)
<u>Schütz, Heinrich</u>	(26,34)



Spohr, Louis (2,4|1)  
Stamitz, Johann (2,2)  
Stockhausen, Karlheinz (1,1)  
Stölzel, Gottfried Heinrich (1,1)  
Strauss, Richard (30,36)  
Telemann, Georg Philipp (17,18)  
Vogelweide, Walther von der (1,1)  
Wagner, Richard (11,32)  
Walther, Johann Gottfried (1,1)  
Weber, Carl Maria von (7,8)  
Weill, Kurt (5,5|1)  
Weiss, Silvius Leopold (3,4)

## **Greece**

Vangelis (2,2)

## **Hungary**

Bardos, Lajos (2,3)  
Bartók, Béla (19,24)  
Dohnányi, Ernst von  
 (1,1)  
Kodály, Zoltán (3,3)  
Lehár, Franz (1,1)  
Ligeti, György (7,9)  
Liszt, Franz (74,182)  
Orbán, György (1,1)  
Romberg, Sigmund (2,3)  
Rozsa, Miklos (1,1)  
Seiber, Matyas (1,1)

## **Ireland**

Dowland, John (20,25)  
Field, John (5,7)  
O'Carolan, Turlough (1,1)  
Stanford, Charles Villiers (2,5)  
Traditional Irish (11,13)

## **Israel**

Ben-Haim, Paul (2,2)  
Dorman, Avner (1,1)  
Lavry, Marc (1,1)  
Ran, Shulamit (2,2)  
Sheriff, Noam (1,1)  
Traditional Jewish (1,1)  
*What about Rami Bar-*

Niv

## Italy

<u>Albinoni, Tomaso</u>	(2,2)
<u>Allegri, Gregorio</u>	(1,1)
<u>Animuccia, Giovanni</u>	(1,1)
<u>Azzaiolo, Filippo</u>	(3,3)
<u>Banchieri, Adriano</u>	(4,4)
<u>Bellini, Vincenzo</u>	(12,14)
<u>Bencini, Pietro Paolo</u>	(1,1)
<u>Berio, Luciano</u>	(2,2)
<u>Bertoli, Giovanni Antonio</u>	(1,1)
<u>Bettinelli, Bruno</u>	(1,1)
<u>Boccherini, Luigi</u>	(5,5)
<u>Brescianello, Guiseppe Antonio</u>	(1,1)
<u>Broschi, Riccardo</u>	(1,1)
<u>Busoni, Ferruccio</u>	(15,25)
<u>Caccini, Giulio</u>	(4,8)
<u>Calace, Raphael</u>	(4,4)
<u>Caldara, Antonio</u>	(2,4)
<u>Capirola, Vincenzo</u>	(2,2)
<u>Carcassi, Matteo</u>	(3,4)
<u>Cardillo, Salvatore</u>	(1,2)
<u>Carissimi, Giacomo</u>	(4,5)
<u>Carulli, Ferdinando</u>	(5,5)
<u>Casella, Alfredo</u>	(1,1)
<u>Castelnuovo-Tedesco, Mario</u>	(1,1)
<u>Catalani, Alfredo</u>	(1,1)
<u>Cherubini, Luigi</u>	(1,1)
<u>Cilea, Francesco</u>	(2,3)
<u>Cimarosa, Domenico</u>	(8,8)
<u>Clari, Giovanni Carlo Maria</u>	(1,1)
<u>Clementi, Muzio</u>	(9,11)
<u>Corbetta, Francesco</u>	(1,1)
<u>Corelli, Arcangelo</u>	(3,4)
<u>Curtis, Ernesto de</u>	(2,3)
<u>Dallapiccola, Luigi</u>	(2,2)
<u>Dalza, Joan Ambrosio</u>	(1,1)
<u>Denza, Luigi</u>	(1,1)
<u>Domeniconi, Carlo</u>	(1,1)
<u>Donato, Baldassare</u>	(1,1)
<u>Donaudy, Stefano</u>	(1,1)
<u>Donizetti, Gaetano</u>	(6,9)
<u>Falconieri, Andrea</u>	(1,1)
<u>Firenze, Lorenzo da</u>	(1,1)
<u>Fontana, Giovanni Battista</u>	(1,1)

<u>Frescobaldi, Girolamo</u>	(14,15)
<u>Fuga, Sandro</u>	(1,1)
<u>Gabrieli, Andrea</u>	(1,1)
<u>Gabrieli, Giovanni</u>	(5,5)
<u>Galilei, Vincenzo</u>	(1,1)
<u>Gastoldi, Giovanni Giacomo</u>	(4,4)
<u>Gesualdo, Carlo</u>	(2,3)
<u>Gilardino, Angelo</u>	(1,1)
<u>Giordani, Tommaso</u>	(1,5)
<u>Giuliani, Mauro</u>	(7,9)
<u>Gragnani, Filippo</u>	(1,1)
<u>Legnani, Luigi</u>	(1,1)
<u>Legrenzi, Giovanni</u>	(2,2)
<u>Leoncavallo, Ruggero</u>	(2,4)
<u>Liguori, Alphonsus</u>	(2,2)
<u>Locatelli, Pietro</u>	(1,1)
<u>Lotti, Antonio</u>	(4,5)
<u>Lully, Jean-Baptiste</u>	(3,3)
<u>Marcello, Benedetto</u>	(3,3)
<u>Marini, Biagio</u>	(3,3)
<u>Martini, Giovanni Battista</u>	(2,2)
<u>Marzi, Bepi de</u>	(1,2)
<u>Mascagni, Pietro</u>	(3,4)
<u>Melani, Alessandro</u>	(1,1)
<u>Menotti, Gian Carlo</u>	(2,2)
<u>Merula, Tarquinio</u>	(1,1)
<u>Molinaro, Simone</u>	(1,1)
<u>Monteverdi, Claudio</u>	(13,20)
<u>Morricone, Ennio</u>	(1,1)
<u>Nenna, Pomponio</u>	(1,1)
<u>Nola, Giovanni Domenico da</u>	(1,1)
<u>Ortolani, Riz</u>	(1,1)
<u>Pacchioni, Giorgio</u>	(1,1)
<u>Paganini, Niccolò</u>	(4,9/1)
<u>Paisiello, Giovanni</u>	(1,1)
<u>Palestrina, Giovanni Pierluigi da</u>	(23,35)
<u>Pasculli, Antonio</u>	(1,1)
<u>Pasquini, Bernardo</u>	(1,1)
<u>Pergolesi, Giovanni Battista</u>	(5,12)
<u>Piccinini, Alessandro</u>	(1,2)
<u>Porpora, Nicola</u>	(1,1)
<u>Puccini, Giacomo</u>	(11,47)
<u>Respighi, Ottorino</u>	(11,14)
<u>Roncalli, Ludovico</u>	(2,2)
<u>Rossini, Gioachino</u>	(14,24)
<u>Rota, Nino</u>	(4,4)

<u>Sammartini, Giuseppe</u>	(1,1)
<u>Scandello, Antonio</u>	(1,1)
<u>Scarlatti, Alessandro</u>	(2,3)
<u>Scarlatti, Domenico</u>	(71,107)
<u>Scelsi, Giacinto</u>	(1,1)
<u>Spinacino, Francesco</u>	(1,1)
<u>Spontini, Gaspare</u>	(1,1)
<u>Storace, Bernardo</u>	(1,1)
<u>Stradella, Alessandro</u>	(1,1)
<u>Tartini, Giuseppe</u>	(1,1)
<u>Tosti, Francesco Paolo</u>	(12,16)
<u>Traditional Italian</u>	(7,8)
<u>Tromboncino, Bartolomeo</u>	(2,2)
<u>Uccellini, Marco</u>	(1,1)
<u>Vecchi, Orazio</u>	(1,1)
<u>Verdi, Giuseppe</u>	(19,66)
<u>Viadana, Lodovico</u>	(3,5)
<u>Vivaldi, Antonio</u>	(23,30)
<u>Wolf-Ferrari, Ermanno</u>	(3,5)
<u>Zamboni, Giovanni</u>	(1,1)

## **Japan**

<u>Ichianagi, Toshi</u>	(1,1)
<u>Ito, Yasuhide</u>	(1,1)
<u>Kanno, Yoko</u>	(1,1)
<u>Kuwahara, Yasuo</u>	(1,1)
<u>Mitsuda, Yasunori</u>	(3,3)
<u>Traditional Japanese</u>	(1,1)
<u>Uematsu, Nobuo</u>	(1,1)

## **Liechtenstein**

<u>Rheinberger, Joseph</u>	(3,3)
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## **Lithuania**

<u>Godowsky, Leopold</u>	(6,10)
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## **Mexico**

<u>Manzanero, Armando</u>	(1,1)
<u>Ponce, Manuel</u>	(5,5)

## **Netherlands**

<u>Eyck, Jacob van</u>	(1,1)
<u>Goens, Daniel van</u>	(1,1)
<u>Meij, Johan de</u>	(4,6)

[Noordt, Anthoni van](#) (1,1)  
[Sweelinck, Jan Pieterszoon](#) (2,2)

## **Nigeria**

[Traditional Nigerian](#) (1,1)

## **Norway**

[Brustad, Bjarne](#) (1,1)  
[Christiansen, F. Melius](#) (1,1)  
[Grieg, Edvard](#) (31,81/1)  
[Hurum, Alf](#) (1,1)  
[Sinding, Christian](#) (1,1)  
[Tveitt, Geirr](#) (2,4)

## **Not Applicable**

[Anonymus \(before 1900\)](#) (26,31)  
[Church Music](#) (31,43)

## **Papua New Guinea**

[Traditional Papua](#) (1,1)

## **Paraguay**

[Barrios, Agustín](#) (9,15)

## **Peru**

[Traditional Peruvian](#) (2,2)

## **Poland**

[Chopin, Frédéric](#) (94,436/1)  
[Gomółka, Mikolaj](#) (1,1)  
[Górecki, Henryk Mikolaj](#)  
(1,1)  
[Lutosławski, Witold](#) (4,5)  
[Moszkowski, Moritz](#) (6,10)  
[Paderewski, Ignacy Jan](#)  
(3,3)  
[Penderecki, Krzysztof](#) (1,1)  
[Stojowski, Zygmunt](#) (1,1)  
[Świder, Józef](#) (2,2)  
[Szamotulski, Wacław](#) (1,1)  
[Szeliągowski, Tadeusz](#) (1,1)  
[Szymanowski, Karol](#) (4,8)  
[Tansman, Alexandre](#) (2,2)

Tausig, Carl (2,2)  
Traditional Polish (1,1)  
Wiechowicz, Stanislaw (1,1)  
Wieniawski, Henryk (4,4)

## **Puerto Rico**

Hernández, Rafael (1,1)

## **Romania**

Bakfark, Bálint (1,1)  
Dinicu, Grigoras (1,3)  
Enescu, George (2,2)  
Traditional Romanian (2,2)

## **Russia**

Arensky, Anton (1,2)  
Balakirev, Mily Alexeyevich  
(4,7)  
Borodin, Alexander (2,2)  
Catoire, Georges (3,4)  
Glinka, Mikhael (5,10)  
Gretchaninoff, Alexander (1,1)  
Ippolitov-Ivanov, Mikhail (2,2)  
Kabalevsky, Dmitri (5,6)  
Kalinnikov, Vasily (1,1)  
Kuryokhin, Sergey (1,1)  
Liadov, Anatol (10,10)  
Lvov, Alexis (1,1)  
Medtner, Nikolai (5,6)  
Mussorgsky, Modest (5,13)  
Prokofiev, Sergei (18,32)  
Rachmaninov, Sergei (32,136)  
Rimsky-Korsakov, Nikolai (7,10)  
Rubinstein, Anton (1,1)  
Rubinstein, Nikolai (1,1)  
Schnittke, Alfred (1,1)  
Scriabin, Alexander (37,80)  
Shostakovich, Dimitri (19,34)  
Stravinsky, Igor (11,19)  
Tchaikovsky, Pyotr Ilyich  
(33,72)  
Tchesnokov, Pavel (2,3)  
Traditional Russian (2,2)  
Ustvolskaya, Galina (1,1)  
Vasilenko, Sergei (1,1)

## **Slovenia**

Gallus, Jacobus (3,3)  
Mertz, Johann Kaspar  
(4,5)

## **Spain**

Aguado, Dionisio (1,1)  
Albéniz, Isaac (10,24)  
Bruna, Pablo (1,2)  
Busto, Javier (5,5)  
Cabanilles, Joan Baptista (1,1)  
Casals, Pablo (1,1)  
Codax, Martin (2,2)  
Encina, Juan del (4,5)  
Escobedo, Bartolomé de (1,1)  
Falla, Manuel de (8,18/1)

## **Spain (cont.)**

Ferran, Ferrer (1,1)  
Fuenllana, Miguel de (4,8)  
Giménez, Gerónimo (1,1)  
Granados, Enrique (23,31)  
Guerrero, Francisco (3,3)  
Guridi, Jesús (1,1)  
Halffter, Ernesto (1,1)  
Llobet, Miguel (1,1)  
Lobo, Alonso (1,1)  
Malats, Joaquin (1,1)  
Manjon, Antonio Jimenez (1,1)  
Milan, Luis de (6,7)  
Mompou, Federico (6,6)  
Morales, Cristóbal de (2,3)  
Moreno-Torroba, Federico (6,8)  
Mudarra, Alonso (3,3)  
Narváez, Luys de (2,2)  
Obradors, Fernando (1,1)  
Ortiz, Diego (3,4)  
Pedrell, Felipe (1,1)  
Pujol, Emilio (1,1)  
Rodrigo, Joaquin (4,5)  
Sainz de la Maza, Eduardo  
(2,2)  
Sanz, Gaspar (15,20)  
Sarasate, Pablo de (3,4)

Segovia, Andrés (2,2)  
Serrano, José (1,1)  
Silva, Andreas De (1,1)  
Soler, Antonio (1,1)  
Sor, Fernando (23,31)  
Tárrega, Francisco (23,34)  
Texidor, Jaime (1,1)  
Traditional Catalan (4,4)  
Traditional Spanish (11,11)  
Turina, Joaquín (5,6)  
Valderrabano, Enriquez de (1,1)  
Victoria, Tomás Luis de (25,79)

### Sweden

Alfvén, Hugo (1,1)  
Berwald, Franz (1,1)  
Peterson-Berger, Wilhelm (1,1)  
Traditional Swedish (2,2)

### Switzerland

Bloch, Ernest (2,2)  
Lauber, Joseph (1,1)  
Martin, Frank (2,2)  
Ringger, Rolf Urs (2,2)  
Schoeck, Othmar (1,1)  
Senfl, Ludwig (2,2)

### Turkey

Saygun, Adnan (1,2)  
Traditional Ladino (1,1)

### U.S.A.

Adler, Richard (1,1)  
Adler, Samuel (1,1)  
Arlen, Harold (1,2)  
Babbitt, Milton (1,1)  
Bagley, Edwin Eugene (1,1)  
Basler, Paul (2,2)  
Beach, Amy (1,1)  
Beck, John Ness (2,2)  
Bennett, Richard Rodney (1,1)  
Bergsma, William (1,1)  
Bernard, Felix (1,1)  
Bernstein, Leonard (6,12)  
Billings, William (4,5)



<u>Bolcom,</u>	<u>William</u>	(6,8)
<u>Borgo,</u>	<u>Elliot Del</u>	(1,1)
<u>Bowles,</u>	<u>Paul</u>	(1,1)
<u>Cadman,</u>	<u>Charles Wakefield</u>	(1,1)
<u>Cage,</u>	<u>John</u>	(1,1)
<u>Camphouse,</u>	<u>Mark</u>	(2,2)
<u>Carter,</u>	<u>Elliott</u>	(4,4)
<u>Chance,</u>	<u>John Barnes</u>	(1,1)
<u>Clausen,</u>	<u>René</u>	(3,3)
<u>Copland,</u>	<u>Aaron</u>	(5,9)
<u>Corea,</u>	<u>Chick</u>	(2,2)
<u>Corigliano,</u>	<u>John</u>	(1,1)
<u>Cowell,</u>	<u>Henry</u>	(3,3)
<u>Crawford-Seeger,</u>	<u>Ruth</u>	(1,1)
<u>Crumb,</u>	<u>George</u>	(1,1)
<u>Curnow,</u>	<u>James</u>	(1,1)
<u>Dahl,</u>	<u>Ingolf</u>	(1,1)
<u>Danielpour,</u>	<u>Richard</u>	(1,1)
<u>Daugherty,</u>	<u>Michael</u>	(2,3)
<u>Davis,</u>	<u>Miles</u>	(1,1)
<u>Dawson,</u>	<u>William Levi</u>	(5,6)
<u>Diemer,</u>	<u>Emma Lou</u>	(1,1)
<u>Druckman,</u>	<u>Jacob</u>	(1,1)
<u>Ellington,</u>	<u>Edward Kennedy "Duke"</u>	(8,9)
<u>Etler,</u>	<u>Alvin</u>	(2,2)
<u>Fain,</u>	<u>Sammy</u>	(1,1)
<u>Farberman,</u>	<u>Harold</u>	(1,1)
<u>Feldman,</u>	<u>Morton</u>	(1,1)
<u>Fillmore,</u>	<u>Henry</u>	(2,2)
<u>Fine,</u>	<u>Irving</u>	(1,1)
<u>Floyd,</u>	<u>Carlisle</u>	(1,1)
<u>Foster,</u>	<u>Stephen Collins</u>	(1,1)
<u>Gawthrop,</u>	<u>Daniel E.</u>	(1,1)
<u>Gershwin,</u>	<u>George</u>	(16,32)
<u>Gold,</u>	<u>Ernest</u>	(1,1)
<u>Gottschalk,</u>	<u>Louis Moreau</u>	(1,1)
<u>Gould,</u>	<u>Morton</u>	(3,3)
<u>Guion,</u>	<u>David Wendel</u>	(1,1)
<u>Hairston,</u>	<u>Jester</u>	(3,4)
<u>Halloran,</u>	<u>Jack</u>	(1,1)
<u>Hancock,</u>	<u>Herbie</u>	(1,1)
<u>Handy,</u>	<u>William Christopher</u>	(1,1)
<u>Hazo,</u>	<u>Samuel</u>	(4,6)
<u>Hemphill,</u>	<u>Julius</u>	(3,3)
<u>Hogan,</u>	<u>Moses</u>	(2,2)

<u>Holmes,</u>	<u>Rupert</u>	(1,1)
<u>Holsinger,</u>	<u>David</u>	(8,8)
<u>Hyla,</u>	<u>Lee</u>	(1,1)
<u>Isaacson,</u>	<u>Michael</u>	(1,1)
<u>Ives,</u>	<u>Charles</u>	(5,5)
<u>Jager,</u>	<u>Robert E.</u>	(1,1)
<u>Jones,</u>	<u>Thad</u>	(2,2)
<u>Joplin,</u>	<u>Scott</u>	(38,69)
<u>Kander,</u>	<u>John</u>	(1,1)
<u>Kaper,</u>	<u>Bronislau</u>	(2,2)
<u>Kern,</u>	<u>Jerome</u>	(3,3)
<u>Kernis,</u>	<u>Aaron Jay</u>	(1,1)
<u>King,</u>	<u>Karl</u>	(3,3)
<u>Kirchner,</u>	<u>Leon</u>	(2,2)
<u>Krenek,</u>	<u>Ernst</u>	(1,1)
<u>Lamb,</u>	<u>Joseph</u>	(1,1)
<u>Larsen,</u>	<u>Libby</u>	(4,5)
<u>Larson,</u>	<u>Jonathan</u>	(1,1)
<u>Lauridsen,</u>	<u>Morten</u>	(6,8)
<u>Layton,</u>	<u>Turner</u>	(1,1)
<u>Liebermann,</u>	<u>Lowell</u>	(1,1)
<u>Loesser,</u>	<u>Frank</u>	(1,1)
<u>Loewe,</u>	<u>Frederick</u>	(2,4)
<u>Lowry,</u>	<u>Robert</u>	(1,2)
<u>Macdowell,</u>	<u>Edward Alexander</u>	(3,8)
<u>Manz,</u>	<u>Paul</u>	(1,1)
<u>Marks,</u>	<u>Gerald</u>	(1,2)
<u>Maslanka,</u>	<u>David</u>	(1,1)
<u>Mechem,</u>	<u>Kirke</u>	(2,2)
<u>Melillo,</u>	<u>Stephen</u>	(8,8)
<u>Mintzer,</u>	<u>Bob</u>	(1,1)
<u>Monk,</u>	<u>Thelonious</u>	(1,1)
<u>Moore,</u>	<u>Douglas</u>	(1,1)
<u>Morton,</u>	<u>Jelly Roll</u>	(1,1)
<u>Muczynski,</u>	<u>Robert</u>	(2,2)
<u>Murray,</u>	<u>Alan</u>	(1,1)
<u>Nelson,</u>	<u>Ron</u>	(3,3)
<u>Nestico,</u>	<u>Sammy</u>	(1,1)
<u>Niles,</u>	<u>John Jacob</u>	(1,1)
<u>Nixon,</u>	<u>Roger</u>	(2,2)
<u>Nyíregyházi,</u>	<u>Ervin</u>	(1,1)
<u>Ornstein,</u>	<u>Leo</u>	(23,31)
<u>Parker,</u>	<u>Alice</u>	(2,2)
<u>Parker,</u>	<u>Charlie</u>	(2,2)
<u>Paulus,</u>	<u>Stephen</u>	(1,1)
<u>Persichetti,</u>	<u>Vincent</u>	(1,1)

<u>Piston,</u>	<u>Walter</u>	(2,2)
<u>Porter,</u>	<u>Cole</u>	(1,1)
<u>Prima,</u>	<u>Louis</u>	(1,2)
<u>Pryor,</u>	<u>Arthur</u>	(2,2)
<u>Rainger,</u>	<u>Ralph</u>	(1,1)
<u>Reed,</u>	<u>Alfred</u>	(10,10)
<u>Rodgers,</u>	<u>Richard</u>	(8,12)
<u>Ronell,</u>	<u>Ann</u>	(1,1)
<u>Rorem,</u>	<u>Ned</u>	(2,2)
<u>Rosner,</u>	<u>Arnold</u>	(1,1)
<u>Schickele,</u>	<u>Peter</u>	(1,1)
<u>Schuman,</u>	<u>William</u>	(1,1)
<u>Schwartz,</u>	<u>Stephen</u>	(1,2)
<u>Scott,</u>	<u>James</u>	(2,2)
<u>Simeone,</u>	<u>Harry</u>	(2,2)
<u>Sirota,</u>	<u>Robert</u>	(1,1)
<u>Smith,</u>	<u>Robert W.</u>	(9,9)
<u>Smith,</u>	<u>William O.</u>	(2,2)
<u>Sondheim,</u>	<u>Stephen</u>	(1,1)
<u>Sousa,</u>	<u>John Philip</u>	(29,33)
<u>Spencer,</u>	<u>Willametta</u>	(1,1)
<u>Stamp,</u>	<u>Jack</u>	(3,3)
<u>Stevens,</u>	<u>Halsey</u>	(1,1)
<u>Still,</u>	<u>William Grant</u>	(1,1)
<u>Stroope,</u>	<u>Z. Randall</u>	(4,5)
<u>Styne,</u>	<u>Jule</u>	(1,1)
<u>Thomas,</u>	<u>Michael Tilson</u>	(1,1)
<u>Thompson,</u>	<u>Randall</u>	(4,6)
<u>Ticheli,</u>	<u>Frank</u>	(30,47)
<u>Tower,</u>	<u>Joan</u>	(2,2)
<u>Traditional</u>	<u>American</u>	(4,4)
<u>Wachner,</u>	<u>Julian</u>	(1,1)
<u>Walker,</u>	<u>George</u>	(2,3)
<u>Warren,</u>	<u>Elinor Remick</u>	(9,9)
<u>Whitacre,</u>	<u>Eric</u>	(8,15)
<u>Wilder,</u>	<u>Alec</u>	(1,1)
<u>Williams,</u>	<u>Clifton</u>	(2,3)
<u>Williams,</u>	<u>John T.</u>	(7,7)
<u>Willson,</u>	<u>Meredith</u>	(2,2)
<u>Wilson,</u>	<u>Dana</u>	(3,3)
<u>Work,</u>	<u>John Wesley III</u>	(1,1)
<u>York,</u>	<u>Andrew</u>	(5,5)
<u>Youmans,</u>	<u>Vincent</u>	(1,1)
<u>Young,</u>	<u>Gordon</u>	(1,1)
<u>Young,</u>	<u>Victor</u>	(1,1)
<u>Zimmerman,</u>	<u>Charles A.</u>	(1,1)

## Ukraine

Bortkiewicz, Serge (5,7)  
Bortnyansky, Dmitry (1,2)  
Doppler, Franz (1,1)  
Gliere, Reinhold (1,1)  
Leontovych, Mykola (1,1)  
Siloti, Alexander (13,16/1)

## United Kingdom

Anderson, Leroy (5,5)  
Arnold, Malcolm (2,3)  
Barber, Samuel (14,22)  
Bart, Lionel (1,1)  
Berkeley, Michael (1,1)  
Bevin, Elway (1,1)  
Biberian, Gilbert (1,1)  
Borowski, Felix (1,1)  
Boyce, William (1,1)  
Bridge, Frank (1,1)  
Britten, Benjamin (7,10)  
Bull, John (1,1)  
Byrd, William (8,15)  
Campion, Thomas (2,2)  
Chilcott, Robert "Bob" (4,4)  
Clarke, Jeremiah (1,4)  
Coleridge-Taylor, Samuel (1,1)  
Cooke, Arnold (1,1)  
Cornysh, William (1,1)  
Coward, Noel (1,1)  
Delius, Frederick (1,1)  
Duarte, John W. (2,3)  
Elgar, Edward (11,15)  
Ellerby, Martin (1,2)  
Farrant, Richard (1,1)  
Finzi, Gerald (2,3)  
Gardner, John (1,1)  
Gauntlett, Henry John (1,2)  
Gibbons, Orlando (4,4)  
Gregson, Edward (1,1)  
Gurney, Ivor (1,1)  
Hesketh, Kenneth (1,1)  
Holborne, Anthony (2,2)  
Holst, Gustav von (7,11)  
Howells, Herbert (3,5)  
Jacob, Gordon (2,3)

<u>Jenkins,</u>	<u>Karl</u>	(3,5)
<u>Johnson,</u>	<u>John</u>	(4,4)
<u>Johnson,</u>	<u>Robert</u>	(1,1)
<u>Kelly,</u>	<u>Bryan</u>	(2,2)
<u>Kendrick,</u>	<u>Graham</u>	(1,1)
<u>Ketèlbey,</u>	<u>Albert</u>	(6,6)
<u>McCabe,</u>	<u>John</u>	(1,1)
<u>Morley,</u>	<u>Thomas</u>	(7,11)
<u>Musgrave,</u>	<u>Thea</u>	(1,1)
<u>Parry,</u>	<u>Hubert</u>	(1,2)
<u>Philips,</u>	<u>Peter</u>	(1,1)
<u>Pilkington,</u>	<u>Francis</u>	(2,2)
<u>Poston,</u>	<u>Elisabeth</u>	(1,3)
<u>Power,</u>	<u>Leonel</u>	(1,1)
<u>Purcell,</u>	<u>Henry</u>	(21,31)
<u>Ravenscroft,</u>	<u>Thomas</u>	(1,1)
<u>Richardson,</u>	<u>Ferdinando</u>	(2,2)
<u>Robinson,</u>	<u>Thomas</u>	(3,3)
<u>Rutter,</u>	<u>John</u>	(19,28)
<u>Smith-Brindle,</u>	<u>Reginald</u>	(4,4)
<u>Sparke,</u>	<u>Philip</u>	(1,1)
<u>Stanley,</u>	<u>John</u>	(3,3)
<u>Sullivan,</u>	<u>Arthur</u>	(5,8)
<u>Tallis,</u>	<u>Thomas</u>	(7,10)
<u>Tavener,</u>	<u>John</u>	(2,6)
<u>Taverner,</u>	<u>John</u>	(2,2)
<u>Traditional</u>	<u>English</u>	(11,12)
<u>Traditional</u>	<u>Scottish</u>	(3,3)
<u>Traditional</u>	<u>Welsh</u>	(1,1)
<u>Tudor, King</u>	<u>Henry VIII</u>	(1,1)
<u>Vaughan Williams,</u>	<u>Ralph</u>	(15,17)
<u>Walmisley, Thomas</u>	<u>Attwood</u>	(1,1)
<u>Walton,</u>	<u>William</u>	(1,2)
<u>Warlock,</u>	<u>Peter</u>	(1,2)
<u>Webber, Andrew</u>	<u>Lloyd</u>	(3,6)
<u>Weelkes,</u>	<u>Thomas</u>	(3,3)
<u>Wilby,</u>	<u>Philip</u>	(1,1)
<u>Wilbye,</u>	<u>John</u>	(1,1)
<u>Willan,</u>	<u>Healey</u>	(2,3)
<u>Woolfenden, Guy</u>		(1,1)

## Unknown

Traditional Caribbean (1,1)

## Uruguay

Matos Rodriguez, Gerardo  
(1,2)

## **Venezuela**

Estévez, Antonio  
(1,1)

Grau, Alberto (1,1)

Hahn, Reynaldo (4,5)

*What about Teresa*

*Carenjo and José*

*Serebrier (NAXOS)*

Now if one were to look at say Venezuela for example one sees a name missing, namely Theresa Carenjo a pupil of Louis Morreaux Gottschalk a famous American composer and one time a wife of a pupil of Liszt, the English German composer by the name of Eugene D'Albert.

The styles in music from a Western Musical Perspective, would have been as follows, namely

- The Middle Ages to the Renaissance period being from say 600 AD, but officially from say 1136 right through to say 1597.
- The Baroque Era from 1600 to 1750.
- The Classical Period from 1750 to 1830.
- The Romantic Era from in my opinion from 1790 to about say 1895.
- The Rise of Nationalism during the Romantic Era from 1848 right through to the 1940's and beyond.
- The Later Romantics in my opinion from 1890 right throughout the twentieth century.
- The Early Twentieth Century.
- Music since World War Two.

Popularity of classical composers would have been as follows:

1	<u>Beethoven, Ludwig van</u>
4	<u>Chopin, Frédéric</u>
7	<u>Albinoni, Tomaso</u>
10	<u>Debussy, Claude</u>
13	<u>Haydn, Franz Joseph</u>
16	<u>Mendelssohn-Bartholdy, Felix</u>
19	<u>Pachelbel, Johann</u>
22	<u>Shostakovich, Dimitri</u>

25	<u>Gershwin,</u>	<u>George</u>
28	<u>Paganini,</u>	<u>Niccolò</u>
31	<u>Strauss,</u>	<u>Richard</u>
34	<u>Strauss,</u>	<u>Johann (jr)</u>
37	<u>Strauss,</u>	<u>Johann (sr.)</u>
40	<u>Bach,</u>	<u>Carl Philipp Emanuel</u>
43	<u>Satie,</u>	<u>Eric</u>
46	<u>Barber,</u>	<u>Samuel</u>
49	<u>Purcell,</u>	<u>Henry</u>
52	<u>Khachaturian,</u>	<u>Aram</u>
55	<u>Boccherini,</u>	<u>Luigi</u>
58	<u>Scarlatti,</u>	<u>Domenico</u>
61	<u>Borodin,</u>	<u>Alexander</u>
64	<u>Britten,</u>	<u>Benjamin</u>
67	<u>Bruch,</u>	<u>Max</u>
70	<u>Smetana,</u>	<u>Bedrich</u>
73	<u>Hindemith,</u>	<u>Paul</u>
76	<u>Weber,</u>	<u>Carl Maria von</u>
79	<u>Scriabin,</u>	<u>Alexander</u>
82	<u>Sousa,</u>	<u>John Philip</u>
85	<u>Lasso,</u>	<u>Orlando di</u>
88	<u>Pergolesi,</u>	<u>Giovanni Battista</u>
91	<u>Kreisler,</u>	<u>Fritz</u>
94	<u>Sor,</u>	<u>Fernando</u>
97	<u>Pres,</u>	<u>Josquin des</u>
100	<u>Lully,</u>	<u>Jean-Baptiste</u>
103	<u>Respighi,</u>	<u>Ottorino</u>
106	<u>Glinka,</u>	<u>Mikhael</u>
109	<u>Buxtehude,</u>	<u>Dietrich</u>
112	<u>Reger,</u>	<u>Max</u>
115	<u>Stroope,</u>	<u>Z. Randall</u>
118	<u>Rameau,</u>	<u>Jean-Philippe</u>
121	<u>Kabalevsky,</u>	<u>Dmitri</u>
124	<u>Brouwer,</u>	<u>Leo</u>
127	<u>Tallis,</u>	<u>Thomas</u>
130	<u>Donizetti,</u>	<u>Gaetano</u>
133	<u>Williams,</u>	<u>John T.</u>
136	<u>Lalo,</u>	<u>Édouard</u>
139	<u>Carulli,</u>	<u>Ferdinando</u>
142	<u>Milhaud,</u>	<u>Darius</u>
145	<u>Alkan,</u>	<u>Charles Valentin</u>
148	<u>Enescu,</u>	<u>George</u>
151	<u>Bellini,</u>	<u>Vincenzo</u>
154	<u>Arnold,</u>	<u>Malcolm</u>
157	<u>Stockhausen,</u>	<u>Karlheinz</u>
160	<u>Czerny,</u>	<u>Carl</u>

163	<u>Sparke,</u>	<u>Philip</u>
166	<u>Nelhybel,</u>	<u>Vaclav</u>
169	<u>Wieniawski,</u>	<u>Henryk</u>
172	<u>Haydn,</u>	<u>Johann Michael</u>
175	<u>Traditional</u>	<u>Spanish</u>
178	<u>Arensky,</u>	<u>Anton</u>
181	<u>Moszkowski,</u>	<u>Moritz</u>
184	<u>Burgundy,</u>	<u>Wipo of</u>
187	<u>Chaminade,</u>	<u>Cécile</u>
190	<u>Wolf,</u>	<u>Hugo</u>
193	<u>Ponce,</u>	<u>Manuel</u>
196	<u>Saygun,</u>	<u>Adnan</u>
199	<u>Paderewski,</u>	<u>Ignacy Jan</u>
202	<u>Tudor,</u>	<u>King Henry VIII</u>
205	<u>Appermont,</u>	<u>Bert</u>
208	<u>Lecuona,</u>	<u>Ernesto</u>
211	<u>Carcassi,</u>	<u>Matteo</u>
214	<u>Tartini,</u>	<u>Giuseppe</u>
217	<u>Korngold,</u>	<u>Erich Wolfgang</u>
220	<u>Beach,</u>	<u>Amy</u>
223	<u>Ellington,</u>	<u>Edward Kennedy "Duke"</u>
226	<u>Gliere,</u>	<u>Reinhold</u>
229	<u>Domeniconi,</u>	<u>Carlo</u>
232	<u>Ornstein,</u>	<u>Leo</u>
235	<u>Vogelweide,</u>	<u>Walther von der</u>
238	<u>Nazareth,</u>	<u>Ernesto</u>
241	<u>Couperin,</u>	<u>Louis</u>
244	<u>Ketèlbey,</u>	<u>Albert</u>
247	<u>Kapsberger,</u>	<u>Johannes Hieronymus</u>
250	<u>Rheinberger,</u>	<u>Joseph</u>
253	<u>Liadov,</u>	<u>Anatol</u>
256	<u>Dittersdorf,</u>	<u>Karl Ditters von</u>
259	<u>Banchieri,</u>	<u>Adriano</u>
262	<u>Janequin,</u>	<u>Clément</u>
265	<u>Traditional</u>	<u>Chinese</u>
268	<u>Guerrero,</u>	<u>Francisco</u>
271	<u>O'Carolan,</u>	<u>Turlough</u>
274	<u>Gastoldi,</u>	<u>Giovanni Giacomo</u>
277	<u>Lotti,</u>	<u>Antonio</u>
280	<u>Ramirez,</u>	<u>Ariel</u>
283	<u>Schuman,</u>	<u>William</u>
286	<u>Hassler,</u>	<u>Hans Leo</u>
289	<u>Albert,</u>	<u>Heinrich</u>
292	<u>Schulhoff,</u>	<u>Erwin</u>
295	<u>Hahn,</u>	<u>Reynaldo</u>
298	<u>Vladigerov,</u>	<u>Pancho</u>



301 Meyerbeer, Giacomo  
 304 Bertoli, Giovanni Antonio  
 307 Tavener, John  
 310 Mitsuda, Yasunori  
 313 Coste, Napoléon  
 316 Davis, Miles  
 319 Dyens, Roland  
 322 Piccinini, Alessandro  
 325 Brescianello, Guiseppe Antonio  
 328 Gretchaninoff, Alexander  
 331 Field, John  
 334 Muczynski, Robert  
 337 Jacob, Gordon  
 340 Rubinstein, Nikolai  
 343 Bull, John  
 346 Dutilleux, Henri  
 349 Roost, Jan Van der  
 352 Arlen, Harold  
 355 Roncalli, Ludovico  
 358 Lukáš, Zdeněk  
 361 Cowell, Henry  
 364 Krebs, Johann Ludwig  
 367 Soler, Antonio  
 370 Borowski, Felix  
 373 Fillmore, Henry  
 376 Pleyel, Ignaz  
 379 Corea, Chick  
 382 Bolling, Claude  
 385 Mertz, Johann Kaspar  
 388 Beck, John Ness  
 391 Jobim, Antonio Carlos  
 394 Cocciante, Richard  
 397 Gardner, John  
 400 Orbán, György  
 403 Ortiz, Diego  
 406 Weiss, Silvius Leopold  
 409 Firenze, Lorenzo da  
 412 Bolcom, William  
 415 Rubinstein, Anton  
 418 Bardos, Lajos  
 421 Persichetti, Vincent  
 424 Visée, Robert de  
 427 Eben, Petr  
 430 Swerts, Piet  
 433 Cernohorský, Bohuslav Matej  
 436 Rozsa, Miklos

439	<u>Gallot,</u>	<u>Jacques</u>
442	<u>Rodgers,</u>	<u>Richard</u>
445	<u>Palmgren,</u>	<u>Selim</u>
448	<u>Fischer, Johann Caspar</u>	<u>Ferdinand</u>
451	<u>Martini,</u>	<u>Giovanni Battista</u>
454	<u>Traditional</u>	<u>American</u>
457	<u>Clausen,</u>	<u>René</u>
460	<u>Tromboncino,</u>	<u>Bartolomeo</u>
463	<u>Marini,</u>	<u>Biagio</u>
466	<u>Boyd,</u>	<u>Anne</u>
469	<u>Tchesnokov,</u>	<u>Pavel</u>
472	<u>Pilkington,</u>	<u>Francis</u>
475	<u>Campion,</u>	<u>Thomas</u>
478	<u>Messenger,</u>	<u>André</u>
481	<u>Traditional</u>	<u>Scottish</u>
484	<u>Halffter,</u>	<u>Ernesto</u>
487	<u>Audran,</u>	<u>Edmond</u>
490	<u>Hyldgaard,</u>	<u>Søren</u>
493	<u>Menotti,</u>	<u>Gian Carlo</u>
496	<u>D'Rivera,</u>	<u>Paquito</u>
499	<u>Genin,</u>	<u>Paul Agricole</u>
502	<u>Goltermann,</u>	<u>Georg</u>
505	<u>Pernambuco,</u>	<u>João</u>
508	<u>Woolfenden,</u>	<u>Guy</u>
511	<u>Broschi,</u>	<u>Riccardo</u>
514	<u>Foerster,</u>	<u>Josef Bohuslav</u>
517	<u>Thomas,</u>	<u>Ambroise</u>
520	<u>Fine,</u>	<u>Irving</u>
523	<u>Calace,</u>	<u>Raphael</u>
526	<u>Passereau,</u>	<u>Pierre</u>
529	<u>Crawford-Seeger,</u>	<u>Ruth</u>
532	<u>Tailleferre,</u>	<u>Germaine</u>
535	<u>Corbetta,</u>	<u>Francesco</u>
538	<u>Warlock,</u>	<u>Peter</u>
541	<u>Cornysh,</u>	<u>William</u>
544	<u>Schönberg,</u>	<u>Claude-Michel</u>
547	<u>Magnard,</u>	<u>Albéric</u>
550	<u>Bevin,</u>	<u>Elway</u>
553	<u>Traditional</u>	<u>Peruvian</u>
556	<u>Nenna,</u>	<u>Pomponio</u>
559	<u>Escobedo,</u>	<u>Bartolomé de</u>
562	<u>Bart,</u>	<u>Lionel</u>
565	<u>Brustad,</u>	<u>Bjarne</u>
568	<u>Johnson,</u>	<u>Robert</u>
571	<u>Tower,</u>	<u>Joan</u>
574	<u>Lee,</u>	<u>Thomas Oboe</u>

577	<u>Ullmann,</u>	<u>Viktor</u>
580	<u>Jeune,</u>	<u>Claude le</u>
583	<u>Traditional</u>	<u>Ladino</u>
586	<u>Kerll,</u>	<u>Johann Kaspar</u>
589	<u>Mechem,</u>	<u>Kirke</u>
592	<u>Vasilenko,</u>	<u>Sergei</u>
595	<u>Cardillo,</u>	<u>Salvatore</u>
598	<u>Jadin,</u>	<u>Louis-Emmanuel</u>
601	<u>Kern,</u>	<u>Jerome</u>
604	<u>Liguori,</u>	<u>Alphonsus</u>
607	<u>Tausig,</u>	<u>Carl</u>
610	<u>Catoire,</u>	<u>Georges</u>
613	<u>Robinson,</u>	<u>Thomas</u>
616	<u>Seiber,</u>	<u>Matyas</u>
619	<u>Work,</u>	<u>John Wesley III</u>
622	<u>Kirchner,</u>	<u>Theodor</u>
625	<u>Druckman,</u>	<u>Jacob</u>
628	<u>Poston,</u>	<u>Elisabeth</u>
631	<u>Richardson,</u>	<u>Ferdinando</u>
634	<u>Floyd,</u>	<u>Carlisle</u>
637	<u>Curtis,</u>	<u>Ernesto de</u>
640	<u>Larson,</u>	<u>Jonathan</u>
643	<u>Simeone,</u>	<u>Harry</u>
646	<u>Mintzer,</u>	<u>Bob</u>
649	<u>Lowry,</u>	<u>Robert</u>
652	<u>Kaper,</u>	<u>Bronislau</u>
655	<u>Rosner,</u>	<u>Arnold</u>
658	<u>Grau,</u>	<u>Alberto</u>
661	<u>Walker,</u>	<u>George</u>
664	<u>Wachner,</u>	<u>Julian</u>
667	<u>Lavry,</u>	<u>Marc</u>
670	<u>Obradors,</u>	<u>Fernando</u>
673	<u>Kuryokhin,</u>	<u>Sergey</u>
676	<u>Ringger,</u>	<u>Rolf Urs</u>
679	<u>Douglas,</u>	<u>Bill</u>
682	<u>Lehár,</u>	<u>Franz</u>
685	<u>Adler,</u>	<u>Samuel</u>
688	<u>Apostel,</u>	<u>Hans Erich</u>
691	<u>Basler,</u>	<u>Paul</u>
694	<u>Bernard,</u>	<u>Felix</u>
697	<u>Borovička,</u>	<u>Antonín</u>
700	<u>Casals,</u>	<u>Pablo</u>
703	<u>Christiansen,</u>	<u>F. Melius</u>
706	<u>Curitiba,</u>	<u>Henrique de</u>
709	<u>Distler,</u>	<u>Hugo</u>
712	<u>Donaudy,</u>	<u>Stefano</u>

715 Eisler, Hanns  
 718 Eybler, Joseph Leopold  
 721 Fontana, Giovanni Battista  
 724 Gabrieli, Andrea  
 727 Gawthrop, Daniel E.  
 730 Gold, Ernest  
 733 Grandjany, Marcel  
 736 Guridi, Jesús  
 739 Hancock, Herbie  
 742 Héroid, Ferdinand  
 745 Houdy, Pierick  
 748 Jager, Robert E.  
 751 Kander, John  
 754 Klughardt, August  
 757 Layton, Turner  
 760 López Buchardo, Carlos  
 763 Manzanero, Armando  
 766 Matarazzo, Maysa  
 769 Molinaro, Simone  
 772 Murray, Alan  
 775 Neukomm, Sigismund von  
 778 Nyíregyházi, Ervin  
 781 Parker, Charlie  
 784 Porpora, Nicola  
 787 Ronell, Ann  
 790 Sechter, Simon  
 793 Sondheim, Stephen  
 796 Stojowski, Zygmunt  
 799 Suppé, Franz von  
 802 Traditional Cuban  
 805 Traditional Papua  
 808 Tučapský, Antonín  
 811 Vangelis  
 814 Wilby, Philip  
 817 Youmans, Vincent  
 820 Zimmerman, Charles A.

2 Mozart, Wolfgang Amadeus  
 5 Tchaikovsky, Pyotr Ilyich  
 8 Brahms, Johannes  
 11 Schubert, Franz  
 14 Liszt, Franz  
 17 Grieg, Edvard  
 20 Verdi, Giuseppe  
 23 Mahler, Gustav  
 26 Prokofiev, Sergei

29	<u>Bartók,</u>	<u>Béla</u>
32	<u>Bach,</u>	<u>Johan Christian</u>
35	<u>Rossini,</u>	<u>Gioachino</u>
38	<u>Rimsky-Korsakov,</u>	<u>Nikolai</u>
41	<u>Sibelius,</u>	<u>Jean</u>
44	<u>Joplin,</u>	<u>Scott</u>
47	<u>Holst,</u>	<u>Gustav von</u>
50	<u>Orff,</u>	<u>Carl</u>
53	<u>Adam,</u>	<u>Adolphe</u>
56	<u>Bruckner,</u>	<u>Anton</u>
59	<u>Monteverdi,</u>	<u>Claudio</u>
62	<u>Vaughan Williams,</u>	<u>Ralph</u>
65	<u>Schönberg,</u>	<u>Arnold</u>
68	<u>Corelli,</u>	<u>Arcangelo</u>
71	<u>Offenbach,</u>	<u>Jacques</u>
74	<u>Poulenc,</u>	<u>Francis</u>
77	<u>Ginastera,</u>	<u>Alberto</u>
80	<u>Messiaen,</u>	<u>Olivier</u>
83	<u>Granados,</u>	<u>Enrique</u>
86	<u>Dowland,</u>	<u>John</u>
89	<u>Couperin,</u>	<u>François</u>
92	<u>Smith,</u>	<u>Robert W.</u>
95	<u>Lauridsen,</u>	<u>Morten</u>
98	<u>Allegri,</u>	<u>Gregorio</u>
101	<u>Whitacre,</u>	<u>Eric</u>
104	<u>Byrd,</u>	<u>William</u>
107	<u>Ligeti,</u>	<u>György</u>
110	<u>Mozart,</u>	<u>Franz Xaver Wolfgang</u>
113	<u>Sarasate,</u>	<u>Pablo de</u>
116	<u>Berg,</u>	<u>Alban</u>
119	<u>Schnittke,</u>	<u>Alfred</u>
122	<u>Massenet,</u>	<u>Jules</u>
125	<u>Langlais,</u>	<u>Jean</u>
128	<u>Webern,</u>	<u>Anton</u>
131	<u>Cimarosa,</u>	<u>Domenico</u>
134	<u>Jenkins,</u>	<u>Karl</u>
137	<u>Mascagni,</u>	<u>Pietro</u>
140	<u>Balakirev,</u>	<u>Mily Alexeyevich</u>
143	<u>Schickele,</u>	<u>Peter</u>
146	<u>Frescobaldi,</u>	<u>Girolamo</u>
149	<u>Lutoslawski,</u>	<u>Witold</u>
152	<u>Cage,</u>	<u>John</u>
155	<u>Meij,</u>	<u>Johan de</u>
158	<u>Barrios,</u>	<u>Agustín</u>
161	<u>Górecki,</u>	<u>Henryk Mikolaj</u>
164	<u>Ticheli,</u>	<u>Frank</u>

167	<u>Nielsen,</u>	<u>Carl</u>
170	<u>Dufay,</u>	<u>Guillaume</u>
173	<u>Traditional</u>	<u>Japanese</u>
176	<u>Williams,</u>	<u>Clifton</u>
179	<u>Bloch,</u>	<u>Ernest</u>
182	<u>Scarlatti,</u>	<u>Alessandro</u>
185	<u>Ockeghem,</u>	<u>Johannes</u>
188	<u>Camphouse,</u>	<u>Mark</u>
191	<u>Alain,</u>	<u>Jehan</u>
194	<u>Church</u>	<u>Music</u>
197	<u>Sullivan,</u>	<u>Arthur</u>
200	<u>Bach,</u>	<u>Johnann Ludwig</u>
203	<u>Biebl,</u>	<u>Franz</u>
206	<u>Arcadelt,</u>	<u>Jacob</u>
209	<u>Stamitz,</u>	<u>Johann</u>
212	<u>Weill,</u>	<u>Kurt</u>
215	<u>Sanz,</u>	<u>Gaspar</u>
218	<u>Vierne,</u>	<u>Louis</u>
221	<u>Doss,</u>	<u>Thomas</u>
224	<u>Ellerby,</u>	<u>Martin</u>
227	<u>Medtner,</u>	<u>Nikolai</u>
230	<u>Delius,</u>	<u>Frederick</u>
233	<u>Busto,</u>	<u>Javier</u>
236	<u>Berlin,</u>	<u>Irving</u>
239	<u>Traditional</u>	<u>English</u>
242	<u>Webber,</u>	<u>Andrew Lloyd</u>
245	<u>Lauro,</u>	<u>Antonio</u>
248	<u>Reinecke,</u>	<u>Carl</u>
251	<u>Clarke,</u>	<u>Jeremiah</u>
254	<u>Bach,</u>	<u>Wilhelm Friedemann</u>
257	<u>Traditional</u>	<u>French</u>
260	<u>Bozza,</u>	<u>Eugène</u>
263	<u>Milan,</u>	<u>Luis de</u>
266	<u>Mäntyjärvi,</u>	<u>Jaakko</u>
269	<u>Ippolitov-Ivanov,</u>	<u>Mikhail</u>
272	<u>Paradis,</u>	<u>Maria Theresia von</u>
275	<u>Hazo,</u>	<u>Samuel</u>
278	<u>Reicha,</u>	<u>Anton</u>
281	<u>Traditional</u>	<u>Russian</u>
284	<u>Carissimi,</u>	<u>Giacomo</u>
287	<u>Billings,</u>	<u>William</u>
290	<u>Zelenka,</u>	<u>Jan Dismas</u>
293	<u>Duparc,</u>	<u>Henri</u>
296	<u>Smith-Brindle,</u>	<u>Reginald</u>
299	<u>Boëllmann,</u>	<u>Léon</u>
302	<u>Wilson,</u>	<u>Dana</u>

305	<u>Hogan,</u>	Moses
308	<u>Caldara,</u>	Antonio
311	<u>Paisiello,</u>	Giovanni
314	<u>Hairston,</u>	Jester
317	<u>Gallus,</u>	Jacobus
320	<u>Stamp,</u>	Jack
323	<u>Pujol,</u>	Emilio
326	<u>Galilei,</u>	Vincenzo
329	<u>Kalinnikov,</u>	Vasily
332	<u>Ichiyangi,</u>	Toshi
335	<u>Popper,</u>	David
338	<u>Kempff,</u>	Wilhelm
341	<u>Susato,</u>	Tielman
344	<u>Daquin,</u>	Louis-Claude
347	<u>Maslanka,</u>	David
350	<u>King,</u>	Karl
353	<u>Borgo,</u>	Elliot Del
356	<u>York,</u>	Andrew
359	<u>Martin,</u>	Frank
362	<u>Crumb,</u>	George
365	<u>Nelson,</u>	Ron
368	<u>Stanley,</u>	John
371	<u>Capirola,</u>	Vincenzo
374	<u>Karg-Elert,</u>	Sigfrid
377	<u>Porter,</u>	Cole
380	<u>Gould,</u>	Morton
383	<u>Howells,</u>	Herbert
386	<u>Traditional</u>	Catalan
389	<u>Berwald,</u>	Franz
392	<u>Krenek,</u>	Ernst
395	<u>Feldman,</u>	Morton
398	<u>Kuhlau,</u>	Friedrich
401	<u>Arbeau,</u>	Thoinot
404	<u>Scheidt,</u>	Samuel
407	<u>Casella,</u>	Alfredo
410	<u>Goens,</u>	Daniel van
413	<u>Larsen,</u>	Libby
416	<u>Assad,</u>	Sergio
419	<u>Foster,</u>	Stephen Collins
422	<u>Schein,</u>	Johann Hermann
425	<u>Ben-Haim,</u>	Paul
428	<u>Mudarra,</u>	Alonso
431	<u>Dusek,</u>	Frantisek Xaver
434	<u>Doppler,</u>	Franz
437	<u>Bennett,</u>	Richard Rodney
440	<u>Leek,</u>	Stephen

443 Siloti, Alexander  
 446 Stölzel, Gottfried Heinrich  
 449 Hemphill, Julius  
 452 Sainz de la Maza, Eduardo  
 455 Traditional Welsh  
 458 Fuenllana, Miguel de  
 461 Warren, Elinor Remick  
 464 Mouton, Jean  
 467 Chabrier, Emmanuel  
 470 Bruna, Pablo  
 473 Pryor, Arthur  
 476 Dalza, Joan Ambrosio  
 479 Pasculli, Antonio  
 482 Catalani, Alfredo  
 485 Malats, Joaquin  
 488 Dubois, Pierre Max  
 491 Karas, Anton  
 494 Pasquini, Bernardo  
 497 Duarte, John W.  
 500 Godard, Benjamin  
 503 Gregson, Edward  
 506 Rinck, Johann Christian Heinrich  
 509 Heinichen, Johann David  
 512 Cabanilles, Joan Baptista  
 515 Jolivet, André  
 518 Uematsu, Nobuo  
 521 Ravenscroft, Thomas  
 524 Certon, Pierre  
 527 Tosti, Francesco Paolo  
 530 Dahl, Ingolf  
 533 Bagley, Edwin Eugene  
 536 Prima, Louis  
 539 Willan, Healey  
 542 Holborne,, Anthony  
 545 Viadana, Lodovico  
 548 Serrano, José  
 551 Gurney, Ivor  
 554 Büsser, Henri-Paul  
 557 Rabaud, Henri  
 560 Philips, Peter  
 563 Bortnyansky, Dmitry  
 566 Danielpour, Richard  
 569 Klein, Gideon  
 572 Wagenseil, Georg Christoph  
 575 Pedrell, Felipe  
 578 Willaert, Adrian



581 Manz, Paul  
 584 Traditional Nigerian  
 587 Lamb, Joseph  
 590 Roger-Ducassee, Jean  
 593 Bantzer, Claus  
 596 Falconieri, Andrea  
 599 Kaufmann, Georg Friedrich  
 602 McCabe, John  
 605 Noordt, Anthoni van  
 608 Jongen, Joseph  
 611 Legnani, Luigi  
 614 Scelsi, Giacinto  
 617 Somers, Harry  
 620 Farrant, Richard  
 623 Legrenzi, Giovanni  
 626 Kelly, Bryan  
 629 Texidor, Jaime  
 632 Sancan, Pierre  
 635 Schwartz, Stephen  
 638 Edwards, Ross  
 641 Scott, James  
 644 Vine, Carl  
 647 Valderrabano, Enriquez de  
 650 Wilbye, John  
 653 Walmisley, Thomas Attwood  
 656 Tournier, Marcel  
 659 Grovlez, Gabriel  
 662 Wiechowicz, Stanislaw  
 665 Muffat, Georg  
 668 Thomas, Michael Tilson  
 671 Taffanel, Paul  
 674 Scandello, Antonio  
 677 Szamotulski, Wacław  
 680 Dvořák, Antonín  
 683 Narváez, Luys de  
 686 Aichinger, Gregor  
 689 Babbitt, Milton  
 692 Bencini, Pietro Paolo  
 695 Bochsa, Nicholas Charles  
 698 Cadman, Charles Wakefield  
 701 Castelnuovo-Tedesco, Mario  
 704 Clari, Giovanni Carlo Maria  
 707 Dallapiccola, Luigi  
 710 Dohnányi, Ernst von  
 713 Dorman, Avner  
 716 Emmanuel, Maurice

719 Fain, Sammy  
 722 Froberger, Johann Jakob  
 725 Gauntlett, Henry John  
 728 Genzmer, Harald  
 731 Gomes, Antônio Carlos  
 734 Guion, David Wendel  
 737 Halloran, Jack  
 740 Handy, William Christopher  
 743 Hesketh, Kenneth  
 746 Isaacson, Michael  
 749 Jezek, Jaroslav  
 752 Kendrick, Graham  
 755 Kuhnau, Johann  
 758 Liebermann, Lowell  
 761 Machaut, Guillaume de  
 764 Marks, Gerald  
 767 Melani, Alessandro  
 770 Monk, Thelonious  
 773 Musgrave, Thea  
 776 Nixon, Roger  
 779 Ortolani, Riz  
 782 Penderecki, Krzysztof  
 785 Power, Leonel  
 788 Scheidemann, Heinrich  
 791 Silva, Andreas De  
 794 Spencer, Willametta  
 797 Storace, Bernardo  
 800 Taverner, John  
 803 Traditional Czech  
 806 Traditional Polish  
 809 Uccellini, Marco  
 812 Vecchi, Orazio  
 815 Willson, Meredith  
 818 Zawinul, Joe

3 Bach, Johann Sebastian  
 6 Vivaldi, Antonio  
 9 Handel, George Frideric  
 12 Rachmaninov, Sergei  
 15 Wagner, Richard  
 18 Ravel, Maurice  
 21 Schumann, Robert  
 24 Albéniz, Isaac  
 27 Saint-Saëns, Camille  
 30 Stravinsky, Igor  
 33 Puccini, Giacomo

36	<u>Fauré,</u>	<u>Gabriel</u>
39	<u>Bizet,</u>	<u>Georges</u>
42	<u>Berlioz,</u>	<u>Hector</u>
45	<u>Elgar,</u>	<u>Edward</u>
48	<u>Mussorgsky,</u>	<u>Modest</u>
51	<u>Copland,</u>	<u>Aaron</u>
54	<u>Rutter,</u>	<u>John</u>
57	<u>Piazzolla,</u>	<u>Astor</u>
60	<u>Telemann,</u>	<u>Georg Philipp</u>
63	<u>Bernstein,</u>	<u>Leonard</u>
66	<u>Villa-Lobos,</u>	<u>Heitor</u>
69	<u>Palestrina,</u>	<u>Giovanni Pierluigi da</u>
72	<u>Gounod,</u>	<u>Charles</u>
75	<u>Pärt,</u>	<u>Arvo</u>
78	<u>Franck,</u>	<u>César</u>
81	<u>Falla,</u>	<u>Manuel de</u>
84	<u>Anderson,</u>	<u>Leroy</u>
87	<u>Tárrega,</u>	<u>Francisco</u>
90	<u>Delibes,</u>	<u>Leo</u>
93	<u>Bingen,</u>	<u>Hildegard von</u>
96	<u>Victoria,</u>	<u>Tomás Luis de</u>
99	<u>Rodrigo,</u>	<u>Joaquin</u>
102	<u>Gabrieli,</u>	<u>Giovanni</u>
105	<u>Janacek,</u>	<u>Leos</u>
108	<u>Anonymus</u>	<u>(before 1900)</u>
111	<u>Gluck,</u>	<u>Christoph Willibald von</u>
114	<u>Martinu,</u>	<u>Bohuslav</u>
117	<u>Ives,</u>	<u>Charles</u>
120	<u>Clementi,</u>	<u>Muzio</u>
123	<u>Dukas,</u>	<u>Paul</u>
126	<u>Schütz,</u>	<u>Heinrich</u>
129	<u>Nietzsche,</u>	<u>Friedrich</u>
132	<u>Reed,</u>	<u>Alfred</u>
135	<u>Holsinger,</u>	<u>David</u>
138	<u>Melillo,</u>	<u>Stephen</u>
141	<u>Durufié,</u>	<u>Maurice</u>
144	<u>Charpentier,</u>	<u>Marc-Antoine</u>
147	<u>Gesualdo,</u>	<u>Carlo</u>
150	<u>Grainger,</u>	<u>Percy</u>
153	<u>Aguado,</u>	<u>Dionisio</u>
156	<u>Busoni,</u>	<u>Ferruccio</u>
159	<u>Szymanowski,</u>	<u>Karol</u>
162	<u>Hummel,</u>	<u>Johann Nepomuk</u>
165	<u>Marcello,</u>	<u>Benedetto</u>
168	<u>Sweelinck,</u>	<u>Jan Pieterszoon</u>
171	<u>Giuliani,</u>	<u>Mauro</u>

174	<u>Segovia,</u>	Andrés
177	<u>Sagreras,</u>	Julio Salvador
180	<u>Honegger,</u>	Arthur
183	<u>Widor,</u>	Charles-Marie
186	<u>Traditional</u>	Irish
189	<u>Chance,</u>	John Barnes
192	<u>Morley,</u>	Thomas
195	<u>Chausson,</u>	Ernest
198	<u>Mozart,</u>	Leopold
201	<u>Françaix,</u>	Jean
204	<u>Rota,</u>	Nino
207	<u>Traditional</u>	Italian
210	<u>Macdowell,</u>	Edward Alexander
213	<u>Praetorius,</u>	Michael
216	<u>Albrechtsberger,</u>	Johann Georg
219	<u>Spohr,</u>	Louis
222	<u>Berio,</u>	Luciano
225	<u>Caccini,</u>	Giulio
228	<u>Finzi,</u>	Gerald
231	<u>Aguiar,</u>	Ernani
234	<u>Carter,</u>	Elliott
237	<u>Hoffmeister,</u>	Franz Anton
240	<u>Burgmüller,</u>	Johann
243	<u>Marais,</u>	Marin
246	<u>Gibbons,</u>	Orlando
249	<u>Diabelli,</u>	Anton
252	<u>Dinicu,</u>	Grigoras
255	<u>Encina,</u>	Juan del
258	<u>Turina,</u>	Joaquín
261	<u>Godowsky,</u>	Leopold
264	<u>Rautavaara,</u>	Einojuhani
267	<u>Walton,</u>	William
270	<u>Kozeluh,</u>	Leopold
273	<u>Attaingnant,</u>	Pierre
276	<u>Leoncavallo,</u>	Ruggero
279	<u>Gardel,</u>	Carlos
282	<u>Boyce,</u>	William
285	<u>Cherubini,</u>	Luigi
288	<u>Gottschalk,</u>	Louis Moreau
291	<u>Curnow,</u>	James
294	<u>Stanford,</u>	Charles Villiers
297	<u>Kuwahara,</u>	Yasuo
300	<u>Gigout,</u>	Eugène
303	<u>Azzaiolo,</u>	Filippo
306	<u>Locatelli,</u>	Pietro
309	<u>Indy,</u>	Vincent d'

312 Codax, Martin  
 315 Daugherty, Michael  
 318 Thompson, Randall  
 321 Kalliwoda, Johann Wenzel  
 324 Bortkiewicz, Serge  
 327 Giordani, Tommaso  
 330 Reis, Dilermando  
 333 Moreno-Torroba, Federico  
 336 Guilmant, Alexandre  
 339 Montaña, Gentil  
 342 Arrieu, Claude  
 345 Dussek, Jan Ladislav  
 348 Piston, Walter  
 351 Morales, Cristóbal de  
 354 Danzi, Franz  
 357 Isaac, Heinrich  
 360 Corrette, Michel  
 363 Traditional Romanian  
 366 Sinding, Christian  
 369 Animuccia, Giovanni  
 372 Fasch, Johann Friedrich  
 375 Parry, Hubert  
 378 Cilea, Francesco  
 381 Tansman, Alexandre  
 384 Kanno, Yoko  
 387 Weelkes, Thomas  
 390 Dawson, William Levi  
 393 Morton, Jelly Roll  
 396 Ferran, Ferrer  
 399 Lobo, Alonso  
 402 Eröd, Iván  
 405 Ustvolskaya, Galina  
 408 Corigliano, John  
 411 Leclair, Jean-Marie  
 414 Mompou, Federico  
 417 Bakfark, Bálint  
 420 Matos Rodriguez, Gerardo  
 423 Senfl, Ludwig  
 426 Buchenberg, Wolfram  
 429 Peterson-Berger, Wilhelm  
 432 Sammartini, Giuseppe  
 435 Morel, Jorge  
 438 Dubois, Théodore  
 441 Parker, Alice  
 444 Bettinelli, Bruno  
 447 Young, Gordon

450 Litaize, Gaston  
 453 Schifrin, Lalo  
 456 Bridge, Frank  
 459 Jacquet de La Guerre, Elisabeth  
 462 Clemens non Papa, Jacobus  
 465 Baermann, Carl sr.  
 468 Ran, Shulamit  
 471 Goetz, Hermann  
 474 Saint-Lubin, Léon de  
 477 Gragnani, Filippo  
 480 Still, William Grant  
 483 Gruber, Franz  
 486 Sermisy, Claudin de  
 489 Gal, Hans  
 492 Kopriva, Václav Jan  
 495 Zamboni, Giovanni  
 498 Eller, Heino  
 501 Rorem, Ned  
 504 Guastavino, Carlos  
 507 Spinacino, Francesco  
 510 Rathgeber, Valentin  
 513 Eyck, Jacob van  
 516 Stradella, Alessandro  
 519 Coward, Noel  
 522 Tveitt, Geirr  
 525 Johnson, John  
 528 Ziehrer, Carl Michael  
 531 Leontovych, Mykola  
 534 Chilcott, Robert "Bob"  
 537 Stutschewsky, Joachim  
 540 Blavet, Michel  
 543 Manjon, Antonio Jimenez  
 546 Gilardino, Angelo  
 549 Berkeley, Michael  
 552 Romberg, Sigmund  
 555 Kirchner, Leon  
 558 Denza, Luigi  
 561 Schafer, R. Murray  
 564 Diemer, Emma Lou  
 567 Holmes, Rupert  
 570 Llobet, Miguel  
 573 Costeley, Guillaume  
 576 Rocha Vianna, Alfredo da  
 579 Etler, Alvin  
 582 Smith, William O.  
 585 Kellner, David

588	<u>Lvov,</u>	Alexis
591	<u>Traditional</u>	Venezuelan
594	<u>Biberian,</u>	Gilbert
597	<u>Hurum,</u>	Alf
600	<u>Traditional</u>	Australian
603	<u>Biber, Heinrich</u>	I.F. von
606	<u>Świder,</u>	Józef
609	<u>Werner, Gregor</u>	Joseph
612	<u>Machado,</u>	Celso
615	<u>Scharwenka, Frans</u>	Xaver
618	<u>Tcherepnin,</u>	Ivan
621	<u>Friderici,</u>	Daniel
624	<u>Moore,</u>	Douglas
627	<u>Loewe,</u>	Frederick
630	<u>Paulus,</u>	Stephen
633	<u>Butterley,</u>	Nigel
636	<u>Cooke,</u>	Arnold
639	<u>Jeep,</u>	Johannes
642	<u>Sheriff,</u>	Noam
645	<u>Wilder,</u>	Alec
648	<u>Bowles,</u>	Paul
651	<u>Kalabis,</u>	Viktor
654	<u>Niles, John</u>	Jacob
657	<u>Traditional</u>	Normandian
660	<u>Stevens,</u>	Halsey
663	<u>Rainger,</u>	Ralph
666	<u>Hyla,</u>	Lee
669	<u>Young,</u>	Victor
672	<u>Lorentzen,</u>	Bent
675	<u>Raison,</u>	André
678	<u>Szeligowski,</u>	Tadeusz
681	<u>Kodály,</u>	Zoltán
684	<u>Adler,</u>	Richard
687	<u>Alfvén,</u>	Hugo
690	<u>Barroso,</u>	Ary
693	<u>Bergsma,</u>	William
696	<u>Bonfá,</u>	Luiz
699	<u>Caplet,</u>	André
702	<u>Castérède,</u>	Jacques
705	<u>Coleridge-Taylor,</u>	Samuel
708	<u>Damase,</u>	Jean-Michel
711	<u>Donato,</u>	Baldassare
714	<u>Eccard,</u>	Johannes
717	<u>Estévez,</u>	Antonio
720	<u>Farberman,</u>	Harold
723	<u>Fuga,</u>	Sandro

726	<u>Gaveaux,</u>	<u>Pierre</u>
729	<u>Giménez,</u>	<u>Gerónimo</u>
732	<u>Gomólka,</u>	<u>Mikolaj</u>
735	<u>Gulda,</u>	<u>Friedrich</u>
738	<u>Hammerschmidt,</u>	<u>Andreas</u>
741	<u>Hernández,</u>	<u>Rafael</u>
744	<u>Homilius,</u>	<u>Gottfried August</u>
747	<u>Ito,</u>	<u>Yasuhide</u>
750	<u>Jones,</u>	<u>Thad</u>
753	<u>Kernis,</u>	<u>Aaron Jay</u>
756	<u>Lauber,</u>	<u>Joseph</u>
759	<u>Loesser,</u>	<u>Frank</u>
762	<u>Mantua,</u>	<u>Jacquet de</u>
765	<u>Marzi,</u>	<u>Bepi de</u>
768	<u>Merula,</u>	<u>Tarquinio</u>
771	<u>Morricone,</u>	<u>Ennio</u>
774	<u>Nestico,</u>	<u>Sammy</u>
777	<u>Nola,</u>	<u>Giovanni Domenico da</u>
780	<u>Pacchioni,</u>	<u>Giorgio</u>
783	<u>Petersen,</u>	<u>Wilhelm</u>
786	<u>Reimann,</u>	<u>Aribert</u>
789	<u>Schoeck,</u>	<u>Othmar</u>
792	<u>Sirota,</u>	<u>Robert</u>
795	<u>Spontini,</u>	<u>Gaspere</u>
798	<u>Styne,</u>	<u>Jule</u>
801	<u>Traditional</u>	<u>Caribian</u>
804	<u>Traditional</u>	<u>Jewish</u>
807	<u>Traditional</u>	<u>Swedish</u>
810	<u>Utendal,</u>	<u>Alexander</u>
813	<u>Walther,</u>	<u>Johann Gottfried</u>
816	<u>Wolf-Ferrari,</u>	<u>Ermanno</u>
819	<u>Zemlinsky,</u>	<u>Alexander von</u>

The above being the main composers, where recorded and printed (published) Music might be found.



## Comparative Chronological Chart of Composers' Lives

500	Pachelbel - 1653-1706	Chopin - 1810-49
Tallis - 1510-83	A. Scarlatti - 1659-1723	Schumann - 1810-56
Palestrina - 1525-94	Purcell - 1659-95	Liszt - 1811-86
Di Lasso - 1530-94	Kuhnau - 1660-1722	Wagner - 1813-83
Victoria - 1553-1611	Couperin - 1668-1733	Verdi - 1813-1901
Byrd - 1538-1623	Vivaldi - 1675-1753	Franck - 1822-90
Cavallieri - 1550-1600	Rameau - 1683-1764	Smetana - 1824-84
Caecini - 1558-1613	J. S. Bach - 1685-1750	Brahms - 1833-97
Peri - 1561-1633	Handel - 1685-1759	St. Saens - 1835-1921
Sweelinck - 1562-1621	D. Scarlatti - 1685-1753	Tchaikovsky - 1840-93
Bull - 1563-1628		Dvorak - 1841-1904
Monteverdi - 1568-1643	1700	Rimsky-Korsakoff - 1844-1908
Frescobaldi - 1580-1645	Gluck - 1714-87	Fauré - 1845-1924
Gibbons - 1583-1623	C. P. E. Bach - 1714-88	Grieg - 1849-1907
Schütz - 1585-1672	J. Haydn - 1732-1809	Elgar - 1857-1934
Cavalli - 1599-1676	J. C. Bach - 1733-82	Debussy - 1862-1918
	Mozart - 1756-91	Delius - 1862-1934
	Beethoven - 1770-1827	R. Strauss - 1864-1949
1600	Weber - 1786-1826	Scriabin - 1872-1915
Carissimi - 1604-74	Rossini - 1792-1868	R. Vaughan Williams - 1872-1958
Cesti - 1620-69	Schubert - 1797-1828	Ravel - 1875-1937
Lully - 1632-87		Falla - 1876-1946
Buxtehude - 1637-1707	1800	Dohnanyi - 1877-1960
Humfrey - 1647-74	Berlioz - 1803-69	Respighi - 1879-1936
Corelli - 1653-1713	Mendelssohn - 1809-47	

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List taken from Wise et al!

### Chapter Three: Dance Ethnology.

Here is an extract taken as is, from <http://www.kimberlymiguelmullen.com/about.php> which is as follows:

"About Kimberly Miguel Mullen

*"To dance was at once to worship and to pray...the gods themselves danced, as the stars dance in the sky...To dance is to take part in the cosmic control of the world."* -- Havelock Ellis, Dance of Life

#### About

Kimberly Miguel Mullen brings to the world of dance strength, humility, and natural grace augmented by extensive training and research in the US, the Caribbean, and Brazil. With a Master's degree in dance from UCLA and international training experience, she makes a unique contribution to the field and spirit of dance ethnology. Her style embraces all genres of dance enabling her to work in both traditional and contemporary performance realms. Kimberly's performance and choreography credits include concert, theater, film and

television. The Los Angeles Times calls Mullen, "spectacularly supple," owing to her comprehensive mastery of the dance discipline.

## Artist

## Statement

to dance is more than executing steps. For me, dance is life. My love for dance is rooted in the process of training with Master teachers and traveling to the origins of the places where cultural dance forms persist. Dance is my vehicle for contributing to the preservation of culture and for celebrating the similarities and differences of our humanity. This is important to me because of my own mixed cultural heritage and the experiences my parents, grandparents, and ancestors endured to give me a better life. Dance found me as the result of my own longing for a creative and spiritual outlet to physically express the issues in my life to which I am dedicated. For the past 15 years, I have humbly immersed myself in the center of many dance communities in the US, the Caribbean, and Brazil. Transcending issues of race, politics, class, gender, age, language, etc - I have been witness to the joy, purpose, and abundance dance brings to the lives of the most modest communities. I am very gracious to my teachers who have gifted me with the knowledge and acknowledgement to perform and teach. It is through performance and instruction that I share the profound magic of dance in my life with others...

## Education

Master of Arts in Dance, UCLA Department of World Arts and Culture  
Bachelor of Arts in International Studies of Africa, Portland State University  
Certificate, Black Studies

## University

## Teaching

UCLA, Department of World Arts and Culture  
Occidental College, Department of Theater and Dance  
Cal State University Los Angeles, Department of Theater and Dance  
Portland State University, Department of Black Studies

## Youth

## Teaching

Los Angeles Public Library Young Adults Program  
Segev and Sara's Super Duper Arts Camp  
Focus Fish Youth Outreach Program

## Acacia

## Dance

## Fitness

## DVD

## Titles

Dance and Be Fit: Brazilian Body (Creator and Star)  
Dance and Be Fit: Lower Body Burn (Creator and Star)  
Dance and Be Fit: Abs Burn (Creator and Star)  
Dance and Be Fit: Latin Groove (Choreographer and Talent)  
Himalaya: Bollywood Dance Workout (Choreographer and Talent)  
Himalaya: Bollywood Burn (Choreographer and Talent)  
Himalaya: Beautiful Belly (Choreographer and Talent)  
Himalaya: Bollywood Booty (Choreographer)

Dance						Companies
Francisco						Aguabella
The			ABC			Project
Viver		Brazil			Dance	Company
El Grupo	Folklorico	Omo	Ache	Folkloric	Dance	Company
El Grupo	Folklorico	Olorun		Folkloric	Dance	Company
Milagro						Bailadores

Performance	Venues
Town Hall (New York City), UCLA Fowler Museum, The Dorothy Chandler Pavilion, The House Of Blues (Anaheim & Sunset Blvd), The John Ansen Ford Theater (Hollywood), The Hollywood Bowl (Summer Sounds), Highways Performance Space (Santa Monica), The Alex Theater (Glendale), Temple Bar (Santa Monica), The Conduit (Portland), Mission District Carnival (San Francisco), Wesleyan College (Connecticut), Bergamont Station (Santa Monica), Museum of Latin American Art (Long Beach), National Hispanic Cultural Center (Albuquerque), Lensic Performing Arts Center (Santa Fe), Taos Performing Arts Center (Taos), Lincoln Performing Arts Center (Ft. Collins), Memorial Union (Oregon), Villa Vela (Salvador, Bahia), etc	

International	Dance	and	Cultural	Studies	Research
International	- Technica	Silvestre	(Bahia, Brazil)	2005	& 2006
Fundacao de	Pierre Verger	- Dona Cici	(Bahia, Brazil)	2004	- 2008
CIRCE	(San Juan,	Puerto Rico)		2002	
El Conjunto	Folclorico	Raices Profundas	(Havana, Cuba)	2000	
El Conjunto	Folclorico	Nacional de Cuba	(Havana, Cuba)	1998	
Ajokeh	Dance	Company	(Trinidad and Tobago)	1997	

### Apprenticeships

Francisco Aguabella, Juan De Dios de Morejon, Rosangela Silvestre, Dona Cici, Jose Ricardo Souza Luiz Badaro, Teresita Dome Perez, Juan Carlos Blanco, Silfredo La'O Vigo, Susana Arenas Pedroso, Ramon Ramos Alayo, Candice Goucher, Kofi E. Agorsah, Catherine Evleshin, Halbert Barton, and Keith V. Goodman.

Consulting/Grant	Writing
18th Street Arts	Center
Viver Brasil Dance	Company
Leonida Flipside Productions"	

This gives someone else perspective of dance ethnology.

Therefore ethnology could be defined as the study of contemporary peoples, concentrating on their geography and culture, as distinct from their social systems. Ethnologists make a comparative analysis of data from different cultures to understand how cultures work and why they change, with a view to

deriving general principles about human society, or the science dealing with the major cultural groups of humans, their descent, relationship, etc.

There are different types and genres of dancing both professional and recreational, including religious and cultural as well. Dancing can be done by the same sex together such as the Dervishes in Sufi Dancing which is done by males in Islamic Mysticism, a woman in Arab Culture doing belly dancing to entice her husband, ballet done by both male and female either together, solo or separate parts that are sex (gender specific) such as the sailors' dance in the ballet "The Red Poppy" by Reinhold Moresewitz Glierre, Gum boot dancing done by same sex in South Africa, Spanish Flamenco Dancing done by women with castanets (which is different to what a percussionist uses in a symphony orchestra), waltzes, mazurkas, polonaises, ecossaise (Scottish Dancing), polkas, fox trots, tango (invented in Argentina), Latin American Dancing, and others which men and women do together.

There are other ethnic dancing as well, which includes Cuban dancing, Israeli Hora dancing, and Indian Dancing which can be divided into traditional and Bollywood dancing. Not to mention African Tribal Dancing and other forms dancing right throughout the world.

Ballet scores have been composed by composers of mainly classical music since the 17<sup>th</sup> / 18<sup>th</sup> Centuries still to the present and beyond, with the sole purpose of telling a story through dance to music which is choreographed by choreographers such as the famous Marius Petipa for the Russian Ballet in ballets for example "Don Quixote by Ludwig (Leon) Minkus.

Ballet can also be added to operas, operettas and musicals. It is interesting to note that in operas composed by both Italian and French composers for performances in France had ballet scenes added as required from a performance and marketing perspective.

Then there is also modern dancing, rock and roll, country dancing, jigs and can can type dancing found in night clubs in the 19<sup>th</sup> and 20<sup>th</sup> centuries in France.

Therefore man has had different types and genres of dancing to choose from and no doubt new types of dancing will be discovered and formed in the future and in time to come.

Chapter Four: Early 20<sup>th</sup> Century Music.

"Musical innovation is full of danger to the state, for when modes of music change, the laws of the state always change with them". (Plato, c, 428 BC to 347 BC)

"It's music on the points of needles". (Cesar Frank, 1822 to 1890)

With the end of the 19<sup>th</sup> Century drawing to an end, it has become apparent that Romanticism has run its course and has now come to an end.



Figure 11: Unknown Composers and Well Known performers of the late 19<sup>th</sup> and early 20<sup>th</sup> Century.

Below is a list taken as verbatim off the Internet, regarding research done on early 20<sup>th</sup> Century composers many of whom are unknown and unheard of? These details infra cover many genres of music composed by the different composers.

**Music  
including**

**from**

**1900-1922**

## **Music from World War I (1914-1918)**

When it is known, the full names of the writers are used, as well as their birth and death years. Besides online sources for some of these songs, several songbook collections of the original sheet music are available, listed at the bottom of this page.

<b>Title</b>	<b>Words</b>	<b>Music</b>
<b>1900</b>		
A Bird in a Gilded Cage	<a href="#">Arthur J. Lamb</a> , 1870-1928	<a href="#">Harry Von Tilzer</a> , 1872-1946
A Twilight Call	<a href="#">Hattie Nevada</a> [pseud. for Mrs. Harriot Nevada (Hicks) Woodbury, 1861-1953]	<a href="#">Hattie Nevada</a> [pseud. for Mrs. Harriot Nevada (Hicks) Woodbury, 1861-1953]
Coon! Coon! Coon!	<a href="#">Gene Jefferson</a>	<a href="#">Leo Friedman</a> , 1869-1927
Good-Bye Dolly Gray	<a href="#">Will D. Cobb</a> , 1876-1930	<a href="#">Paul Barnes</a>
Give Us Just Another Lincoln	<a href="#">Paul Dresser</a> , 1858-1906	<a href="#">Paul Dresser</a> , 1858-1906
I Send My Heart up to Thee!	<a href="#">Robert Browning</a> , 1812-1889	<a href="#">Amy Marcy Cheney Beach</a> , 1867-1944 (from <i>Three Browning Songs</i> , Op. 44 [No. 3])
I'm Certainly Living a Rag-Time Life	<a href="#">Gene Jefferson</a>	<a href="#">Robert S. Roberts</a>
Just Because She Made Them Goo-Goo Eyes	John Queen	Hughie Cannon, 1877-1912
Strike Up the Band; or, Here Comes a Sailor	Andrew B. Sterling, 1874-1955	Charles B. Ward, 1865-1917
Tell Me Pretty Maiden (English Girls and Clerks) (featured in <i>Florodora</i> )	<a href="#">Owen Hall</a>	<a href="#">Leslie Stuart</a>
The Maid of Mexico, or Down on the Rio Grande	<a href="#">Hattie Nevada</a> [pseud. for Mrs. Harriot Nevada (Hicks) Woodbury, 1861-1953]	<a href="#">Hattie Nevada</a> [pseud. for Mrs. Harriot Nevada (Hicks) Woodbury, 1861-1953]

The Blue and the Gray; or, The Mother's Gift to Her Country	<a href="#">Paul Dresser</a> , 1858-1906	<a href="#">Paul Dresser</a> , 1858-1906
The Year's at the Spring	<a href="#">Robert Browning</a> , 1812-1889	<a href="#">Amy Marcy Cheney Beach</a> , 1867-1944 (from <i>Three Browning Songs</i> , Op. 44 [No. 1])
<b>1901</b>		
Bob White - Quail Song (from the Pastoral Comedy Opera <i>Miss Bob White</i> )	<a href="#">Willard Spenser</a>	<a href="#">Willard Spenser</a>
Hello Central, Give Me Heaven	Charles K. Harris, 1867-1930	Charles K. Harris, 1867-1930 (arr. Joseph Clauder)
Mighty Lak' a Rose [6 Sep]	<a href="#">Frank L. Stanton</a> , 1857-1927	<a href="#">Ethelbert Nevin</a> , 1862-1901
O Dry Those Tears!	Teresa Del Riego	Teresa Del Riego
She's Getting Mo' Like the White Folks Every Day	Bert Williams	George Walker
United Confederate Veterans March	none	<a href="#">Theodore H. Northrop</a>
Yale Boola! (March and Two Step)	<a href="#">Charles H. Loomis</a>	Allan M. Hirsh, 1878-1951 (arr. <a href="#">G. L. Atwater</a> Jr.)
<b>1902</b>		
Because	<a href="#">Edward Teschmacher</a>	<a href="#">Guy d'Hardelot</a> [pseud. for Helen Guy]
Bill Bailey, Won't You Please Come Home?	<a href="#">Hughie Cannon</a> , 1877-1912	<a href="#">Hughie Cannon</a> , 1877-1912
Down Where the Wurzburger Flows	Vincent P. Bryan	Harry Von Tilzer, 1872-1946
Emalyne My Pretty Valentine	<a href="#">Max Hoffman</a>	<a href="#">Max Hoffman</a>
Foxy Grandpa [25 May]	<a href="#">Byron D. Stillman</a>	<a href="#">Victor Vogel</a>
I Wonder Why Bill Bailey Don't Come Home	<a href="#">Frank Fogerty</a>	<a href="#">Woodward and Jerome</a>
In the Good Old Summer Time	<a href="#">Ren Shields</a> , 1868-1913	<a href="#">George Evans</a> , 1870-1915
On a Sunday Afternoon	<a href="#">Andrew B. Sterling</a> , 1874-1955	<a href="#">Harry Von Tilzer</a> , 1872-1946
Please Let Me Sleep	R. C. McPherson	James T. Brymn
Under the Bamboo Tree	<a href="#">Robert Cole</a>	<a href="#">J. Rosamund Johnson</a>
The Glow-Worm ['Gluhwurmchen Idyl' from <i>Lysistrata</i> ]	<a href="#">Lilly Cayley Robinson</a> (original German words by Heinz Bolten-Backers, 1871-1938)	<a href="#">Paul Lincke</a> , 1866-1946
<b>1903</b>		
Bedelia (The Irish Coon Song Serenade)	<a href="#">Willam Jerome</a>	<a href="#">Jean Schwartz</a>

Dear Old Girl	Richard Henry Buck, 1870-1956	Theodore F. Morse
Hiawatha (His Song to Minnehaha)	<a href="#">James O'Dea</a>	<a href="#">Neal Moret</a>
Ida! Sweet as Apple Cider	<a href="#">Eddie Leonard</a> , 1875-1941	<a href="#">Eddie Munson</a>
Navajo	Harry H. Williams	Egbert Van Alstyne
Thunder and Blazes March (Entry of the Gladiators) [Opus 68]	none	<a href="#">Julius Ernst Wilhelm Fucik</a> , (1872-1916); revised and fingered by Maurice Gould
Under the Anheuser Bush	<a href="#">Andrew B. Sterling</a> , 1874-1955	<a href="#">Harry Von Tilzer</a> , 1872-1946
You're the Flower of My Heart, Sweet Adeline [Nov. 18]	<a href="#">Richard H. Gerard</a> , 1876-1948	<a href="#">Henry [Harry] W. Armstrong</a> , 1879-1951
<b>1904</b>		
Coax Me	Andrew B. Sterling, 1874-1955	Harry Von Tilzer, 1872-1946
Give My Regards to Broadway	<a href="#">George Michael Cohan</a> , 1878-1942	<a href="#">George Michael Cohan</a> , 1878-1942
Good Bye My Lady Love	Joseph E. Howard, 1878-1961	Joseph E. Howard, 1878-1961 (arr. Albert La Rue)
Meet Me in St. Louis, Louis	<a href="#">Andrew B. Sterling</a> , 1874-1955	<a href="#">Frederick Allen Mills</a> , 1869-1948
She's Gone to the Land of Santa Claus	<a href="#">Percy Campbell Mason</a>	<a href="#">Ellis R. Ephraim</a>
Teasing	Richard C. McPherson, 1883-1944	Albert Von Tilzer, 1878-1956
The Yankee Doodle Boy (from the play <i>Little Johnnie Jones</i> )	<a href="#">George Michael Cohan</a> , 1878-1942	<a href="#">George Michael Cohan</a> , 1878-1942
<b>1905</b>		
Every Dollar Carries Trouble of Its Own	<a href="#">Leighton &amp; Leightin</a> [Bert Leighton, 1877-1964; James Albert Leighton, 1878-1964]	<a href="#">Leighton &amp; Leighton</a> [Bert Leighton, 1877-1964; James Albert Leighton, 1878-1964]
Everybody Works But Father	<a href="#">Jean Havez</a>	<a href="#">Jean Havez</a>
Forty-five Minutes from Broadway	George Michael Cohan, 1878-1942	George Michael Cohan, 1878-1942
I Don't Care	Jean Lenox	Harry O. Sutton
In My Merry Oldsmobile [12 Jun]	<a href="#">Vincent Bryan</a> , 1883-1937	<a href="#">Gus Edwards</a> , 1879-1945
In the Shade of the Old Apple Tree	<a href="#">Harry H. Williams</a> , 1877-1930	Egbert Van Alstyne; arr. for Male Quartet Chorus by <a href="#">Theodore Westman</a>
Mary's a Grand Old Name (from the musical play <i>Forty-Five Minutes from Broadway</i> ) [3 Oct.]	<a href="#">George Michael Cohan</a> , 1878-1942	<a href="#">George Michael Cohan</a> , 1878-1942
Mother, Pin a Rose on Me	Dave Lewis	Paul Schindler and Bob Adams



My Gal Sal [6 Mar.]	<a href="#">Paul Dresser</a> [Dreiser], 1858-1906	<a href="#">Paul Dresser</a> [Dreiser], 1858-1906
Nobody	Alex Rogers	Bert A. Williams
Somebody's Sweetheart I Want to Be	<a href="#">Will D. Cobb</a> , 1876-1930	<a href="#">Gus Edwards</a> , 1879-1945
The Whistler and His Dog (Caprice)	none	<a href="#">Author Pryor</a> , 1870-1942
Wait 'till the Sun Shines, Nellie	<a href="#">Andrew B. Sterling</a> , 1874-1955	<a href="#">Harry Von Tilzer</a> , 1872-1946
Where the River Shannon Flows	James I. Russell	James I. Russell
Will You Love Me in December As You Do in May?	<a href="#">J. J. Walker</a>	<a href="#">Ernest R. Ball</a> , 1878-1927
<b>1906</b>		
At Dawning (I Love You) (for Lower Voice, in F) (Op. 29, No. 1)	<a href="#">Nelle Richmond Eberhart</a>	<a href="#">Charles Wakefield Cadman</a> , 1881-1946
I Don't Like Your Family (No. 1 from <i>The Time, The Place &amp; The Girl</i> )	<a href="#">Will M. Hough</a> , 1883-1962 & <a href="#">Frank R. Adams</a> , 1883-1963	<a href="#">Joseph E. Howard</a> , 1878-1961
I Love a Lassie; or, Ma Scotch Bluebell	Harry Lauder	Gerald Grafton
Love Me, and the World Is Mine	Dave Reed, Jr.	Ernest R. Ball, 1878-1927
March On (Hymn)	<a href="#">Harriet E. Rice Jones</a> , 1823-1915	<a href="#">George S. Schuler</a> , 1882-1973
San Francisco	<a href="#">J. Gordon Temple</a>	<a href="#">James G. Dewey</a>
The Bird on Nellie's Hat	Arthur J. Lamb, 1870-1928	Alfred Solman
Waiting at the Church; or, My Wife Won't Let Me	Fred W. Leigh	Henry E. Pether
Waltz Around Again Willie; or, 'Round, 'Round, 'Round	Will D. Cobb, 1876-1930	Ren Shields, 1868-1913
Won't You Come Over to My House	<a href="#">Harry Williams</a>	<a href="#">Egbert Van Alstyne</a>
You're a Grand Old Flag (from the Musical Play <i>George Washington Jr.</i> ) [aka "... Rag" 19 Jan.; 6 Jun.]	<a href="#">George Michael Cohan</a> , 1878-1942	<a href="#">George Michael Cohan</a> , 1878-1942
<b>1907</b>		
Anchor's Aweigh	<a href="#">A. H. Miles and R. Lovell</a>	<a href="#">Charles A. Zimmerman</a>
Anchors Aweigh [Popular Edition]	<a href="#">Revised Lyric by George D. Lottman</a>	<a href="#">Charles A. Zimmerman</a> ; Revised Melody by D. Sorvino
Chain of Love (No. 113 from <i>Hymns We Love</i> )	<a href="#">Ada Blenkhorn</a> , 1858-1927	<a href="#">Florence W. Williams</a> , 1875-1930+
Harrigan	George Michael Cohan, 1878-1942	George Michael Cohan, 1878-1942

On the Merry-Go-Round	<a href="#">Bob Adams</a>	<a href="#">Bob Adams</a>
On the Road Called Santa Fe	<a href="#">E .C. Potter</a>	<a href="#">Charles T. Atkinson</a>
The Story That Never Grows Old (Ballad)	<a href="#">E. P. Moran</a>	<a href="#">Seymour Furth</a>
The Teddy Bears Picnic (Characteristic March Two-Step) (aka <i>Teddy Bears Picnic</i> )	none	<a href="#">John W. Bratton</a>
<b>1908</b>		
Cuddle Up a Little Closer, Lovely Mine	<a href="#">Otto A. Hauerbach [Harbach]</a> , 1873-1963	<a href="#">Karl L. Hoschna</a> , 1877-1911
Daisies Won't Tell (Song) (Companion Piece o <i>Sweet Bunch of Daisies</i> )	<a href="#">Anita Owen</a>	<a href="#">Anita Owen</a>
I Need the Prayers (Hymn)	<a href="#">James David Vaughan</a> , 1864-1941	<a href="#">James David Vaughan</a> , 1864-1941
I Shall Be At Home With Jesus (Hymn)	<a href="#">Jennie Wilson</a>	<a href="#">James David Vaughan</a> , 1864-1941
On the Road to Mandalay	<a href="#">Rudyard Kipling</a>	<a href="#">Oley Speaks</a> , 1874-1948
Shine On, Harvest Moon	<a href="#">Jack Norworth</a> , 1879-1959	<a href="#">[Mrs.] Nora Bayes [Norworth]</a> , 1880-1928
Take Me Out To The Ball Game [2 May]	<a href="#">Jack Norworth</a> , 1879-1959	<a href="#">Albert Von Tilzer</a> , 1878-1956
<b>1909</b>		
By the Light of the Silvery Moon [19 Aug]	<a href="#">Edward Madden</a> , 1878-1952	<a href="#">Gus Edwards</a> , 1879-1945
Casey Jones (The Brave Engineer) (Comedy Railroad Song) [7 Apr]	<a href="#">T. Lawrence Seibert</a> , 1877-1917	<a href="#">Eddie Newton</a> , 1869-1915
From the Land of the Sky-Blue Water (No. 4 from <i>Omaha Tribal melodies collected by Alice C. Fletcher</i> )	<a href="#">Nelle Richmond Eberhart</a>	<a href="#">Charles Wakefield Cadman</a> , 1881-1946, Op. 45, No. 1
I Wonder Who's Kissing Her Now (from the Musical Comedy <i>The Prince of To-Night</i> ) [1 Feb]	<a href="#">Will M. Hough, 1882-1962 and Frank R. Adams, 1883-1963</a>	<a href="#">Joseph E. Howard, 1878-1961 and Harold Orlob, 1885-1982</a>
On, Wisconsin! (March-Song and Two-Step) [1909; 10 Oct 1910]	<a href="#">Carl Beck</a>	<a href="#">William T. Purdy</a>
Put On Your Old Grey Bonnet [5 Nov]	<a href="#">Stanley Murphy</a> , 1875-1919	<a href="#">Percy Weinrich</a> , 1880-1952
The Height of the Ridiculous (Song for Baritone)	<a href="#">Oliver Wendell Holmes</a> , 1841-1935	<a href="#">Charles Henry Hart</a> , 1847-1918
<b>1910</b>		

America the Beautiful [25 Oct.]	<a href="#">Katherine Lee Bates</a> (1859-1929), 1895	<a href="#">Samuel A. Ward</a> (1847-1903), 1882 (originally called <i>Materna</i> )
Down By the Old Mill Stream [12 Aug]	<a href="#">Tell Taylor</a> , 1876-1937	<a href="#">Tell Taylor</a> , 1876-1937
Let Me Call You Sweetheart [8 Apr]	<a href="#">Beth Slater Whitson</a> , 1879-1930	<a href="#">Leo Freidman</a> , 1869-1927
Put Your Arms Around Me, Honey (I Never Knew Any Girl Like You) [15 Sep]	<a href="#">Junie McCree</a> , 1865-1918	<a href="#">Alber Von Tilzer</a> , 1878-1956
Skid-dy-mer-rink-adink-aboomp (Means I Love You) (aka <i>Skiddy-Mer-Rink-A-Doo</i> )	<a href="#">Felix A. Feist</a>	<a href="#">Al Piantadosi</a>
Steamboat Bill [17 Nov.]	<a href="#">Ren. Shields</a> , 1868-1913	<a href="#">Leighton Bros.</a> [Bert Leighton, 1877-1964; other brother's info unknown]
The Harp at Midnight (Nocturne)	none	<a href="#">V. B. Aubert</a>
Washington and Lee Swing	<a href="#">C. A. Robbins</a> , 1888-1949	<a href="#">Thornton Whitney Allen, 1890-1944, and Mark W. Sheafe, 1884-1949</a>
Where Is My Mama	<a href="#">Charles Coleman</a>	<a href="#">Thomas Jay Flanagan</a>
<b>1911</b>		
Alexander's Ragtime Band [18 Mar.]	<a href="#">Irving Berlin</a> , 1888-1989	<a href="#">Irving Berlin</a> , 1888-1989
I Want a Girl (Just Like the Girl That Married Dear Old Dad) [1 May]	<a href="#">William Dillon</a> , 1877-1966	<a href="#">Harry Von Tilzer</a> , 1872-1946
Oh You Beautiful Doll (Song)	<a href="#">A. Seymour Brown</a> , 1885-1947	<a href="#">Nathanial David Ayer</a> , 1887-1952
<b>1912</b>		
Be My Little Baby Bumble Bee (Song)	<a href="#">Stanley Murphy</a> , 1875-1919	<a href="#">Henry I. Marshall</a>
Frankie and Johnny or <i>You'll Miss Me in the Days to Come</i>	<a href="#">Ren Shields</a> , 1863-1913	<a href="#">Leighton Brothers</a> [Bert Leighton, 1877-1964]
It's a Long, Long Way to Tipperary	<a href="#">Jack Judge</a> , 1878-1938	<a href="#">Harry Williams</a> , ?-1930
Moonlight Bay	<a href="#">Edward Madden</a>	<a href="#">Percy Wenrich</a>
When Irish Eyes Are Smiling (from <i>The Isle O'Dreams</i> ) [12 Aug]	<a href="#">Chauncey Olcott, 1858-1932; and George Graff, Jr., 1886-1973</a>	<a href="#">Ernest R. Ball</a> , 1878-1927
When the Midnight Choo-Choo Leaves for Alabam'	<a href="#">Irving Berlin</a> , 1888-1989	<a href="#">Irving Berlin</a> , 1888-1989
<b>1913</b>		
Ballin' the Jack	<a href="#">Jim Burris</a>	<a href="#">Chris Smith</a>
Danny Boy	<a href="#">Frederick E. Weatherly</a> , 1848-	<a href="#">Frederick E. Weatherly</a> , 1848-1929

	1929	
I Love the Whole United States	<a href="#">Roger Lewis</a>	<a href="#">Ernie Erdman</a>
If I Had My Way (Ballad)	<a href="#">Lou Klein</a>	<a href="#">James Kendis</a>
Low Bridge! Everybody Down or Fifteen Miles on the Erie Canal [composed in 1905]	<a href="#">Thomas S. Allen</a> , 1876-1919	<a href="#">Thomas S. Allen</a> , 1876-1919
Peg O' My Heart	<a href="#">Alfred Bryan</a> , 1871-1958	<a href="#">Fred. Fischer</a> [Fisher], 1875-1942
The Purple and White	<a href="#">George T. Goldthwaite</a>	<a href="#">George T. Goldthwaite</a>
'Till I Met You, I Never Knew of Love Sweet Love	<a href="#">George H. Diamond</a>	<a href="#">Mabel Dudley Hilliard</a>
To-Ra-Loo-Ra-Loo-Rall (That's an Irish Lullaby) (from <i>Shameen Dhu</i> ) [14 Jul]	<a href="#">James Royce Shannon</a> , 1881-1946	<a href="#">James Royce Shannon</a> , 1881-1946
You Made Me Love You (I Didn't Want to Do It) [13 Apr] (from <i>The Honeymoon Express</i> )	<a href="#">Joe McCarthy</a> , 1885-1943	<a href="#">James V. Monaco</a> , 1885-1945
<b>[Beginning of World War I: 4 August 1914]</b>		
<b>1914</b>		
A Little Bit of Heaven, Sure They Call It Ireland (How Ireland Got Its Name) (from <i>The Heart of Paddy Wack</i> ) [29 Jun]	<a href="#">J. Keirn Brennan</a> , 1873-1948	<a href="#">Ernest R. Ball</a> , 1878-1943
By the Beautiful Sea	<a href="#">Harold R. Atteridge</a>	<a href="#">Harry Carroll</a>
Keep the Home-Fires Burning (Till the Boys Come Home) [15 Oct.]	<a href="#">Lena Guilbert Ford</a> , ca. 1866-1918	Ivor Novello [pseud. for <a href="#">David Ivor Davies</a> , 1893-1951]
Missouri Waltz (Hush-a-Bye, Ma Baby)	<a href="#">J. R. Shannon</a>	Melody by <a href="#">John Valentine Eppel</a> ; Arranged for piano by Frederick Knight Logan
Sylvia	<a href="#">Clinton Scollard</a>	<a href="#">Oley Speaks</a> , 1874-1948
The Aba Daba Honeymoon	<a href="#">Arthur Fields</a> , 1888-1953 and <a href="#">Walter Donaldson</a> , 1888-1964	<a href="#">Arthur Fields</a> , 1888-1953 and <a href="#">Walter Donaldson</a> , 1888-1964
When You Wore a Tulip and I Wore a Big Red Rose [13 Jul]	<a href="#">Jack Mahoney</a> , 1882-1945	<a href="#">Percy Weinrich</a> , 1880-1952
<b>1915</b>		
Are You From Dixie? (Cause I's From Dixie Too!)	<a href="#">Jack Yellin</a> , 1892-1991	<a href="#">George Linus Cobb</a> , 1886-1942
Battle in the Sky (Marche Militaire)	none	<a href="#">J. Luxton</a>
Fascination (from <i>A World of Pleasure</i> )	<a href="#">Harold R. Atteridge</a> , 1886-1938	<a href="#">Sigmund Romberg</a> , 1887-1951
I Didn't Raise My Boy to Be a	<a href="#">Alfred Bryan</a> , 1871-1958	<a href="#">Al. Piantadosi</a> , 1884-1955

Soldier		
Ivory Palaces [Hymn]	<a href="#">Henry Barraclough</a> , 1891-1983	<a href="#">Henry Barraclough</a> , 1891-1983
Nola (A Silhouette for the Piano) [24 Mar 1915; published 24 Nov 1916]	<a href="#">[James F. Burns (1924)]</a>	<a href="#">Felix Arndt</a> , 1889-1918
Pick Up Your Troubles in Your Old Bag-Kit and Smile, Smile, Smile	<a href="#">Charles Asaf</a> , 1880-1951 [pseud. for George Henry Powell]	<a href="#">Felix Powell</a> , 18??-1942
When the Lusitania Went Down	<a href="#">Charles McCarron</a>	<a href="#">Nathaniel Vincent</a>
<b>1916</b>		
Colonel Bogey (March) (Piano Solo) [23 Mar]	none	Kenneth J. Alford (alias for <a href="#">Frederick Joseph Ricketts</a> , 1881-1945)
If You Were the Only Girl in the World (Sung by Violet Lorraine and George Robey) (from <i>The Bing Boys Are Here</i> )	<a href="#">Clifford Grey</a> , 1887-1941	<a href="#">Nat D. Ayer</a> , 1887-1952
Li'l Liza Jane (Southern Dialect Song) (used in the Three Act Comedy <i>Come Out of the Kitchen</i> )	<a href="#">anonymous</a>	<a href="#">Countess Ada De Lachau</a>
Mother's Good Night Song	<a href="#">H. C. Weasner</a>	<a href="#">H. C. Weasner</a>
Pretty Baby (Song) (from <i>The Passing Show of 1916</i> )	<a href="#">Gus Kahn</a> , 1886-1941	<a href="#">Tony Jackson [aka Anthony (Antonio) Jackson, 1876-1921] and Egbert [Anson] Van Alstyne, 1878 [1882?] - 1951</a>
The Hero of the European War	<a href="#">Al. Dubin</a>	<a href="#">Joseph A. Burke and George B. McConnell</a>
The Story of a Soul (for Male or Mixed Quartette)	<a href="#">Leo Woods</a>	<a href="#">Charles K. Harris; Arranged by William Schulz</a>
<b>1917</b>		
Billy Boy (Patriotic Song)	<a href="#">Lester A. Walton</a>	<a href="#">C. Lucky Roberts</a>
Deep River (Song)	<a href="#">anonymous</a>	Old Negro Melody; Arranged by <a href="#">Harry Thacker Burleigh</a> , 1866-1949
For Me and My Gal [24 Jan]	<a href="#">Edgar Leslie, 1885-1976, and E. Ray Goetz, 1886-1954</a>	<a href="#">George W. Meyer</a> , 1884-1959
Good-bye Broadway, Hello France! (from <i>Passing Show of 1917</i> at N.Y. Winter Garden)	<a href="#">C. Francis Reisner and Benny Davis</a>	<a href="#">Billy Baskette</a>
Hail! Hail! The Gang's All Here (What the -Duece- Do We Care)	<a href="#">D. A. Esrom</a>	<a href="#">Theodore Morse and Arthur Sullivan</a>
It's Time for Ev'ry Boy to Be a Soldier	<a href="#">Alfred Bryan</a>	<a href="#">Harry Tierney</a>
Long Boy	<a href="#">William Herschell</a>	<a href="#">Barclay Walker</a>

Mr. Jazz, Himself	<a href="#">Irving Berlin</a> , 1888-1989	<a href="#">Irving Berlin</a> , 1888-1989
Oh Johnny, Oh Johnny! Oh! (from Nora Bayes' Production of <i>Songs as is and Songs as was</i> ) [5 Feb]	<a href="#">Edward Rose</a> , 1875-1935	<a href="#">Abraham (Abe) Olman</a> , 1888-1984
Over There	<a href="#">George Michael Cohan</a> , 1878-1942	<a href="#">George Michael Cohan</a> , 1878-1942
Smiles	<a href="#">J. Will Callahan</a> , 1874-1946	<a href="#">Lee S. Roberts</a> , 1884-1949
The Battle Song of Liberty	<a href="#">Jack Yellen</a>	<a href="#">F. E. Bigelow</a> (set to the the music of <i>Our Director</i> ; vocal adaptation by George L. Cobb)
The Darktown Strutters' Ball ("I'll Be Down to Get You in a Taxi, Honey") [18 Jan]	<a href="#">Shelton Brooks</a> , 1886-1975	<a href="#">Shelton Brooks</a> , 1886-1975
To Helen (for Baritone and Piano) (from <i>Four Poems By Edgar Allan Poe</i> )	<a href="#">Edgar Allan Poe</a> , 1809-1849	<a href="#">Oscar G. Sonneck</a> , Opus 16, No. 1
<b>1918</b>		
A Beautiful Life (Hymn)	<a href="#">William Matthew Golden</a> (aka Golding), 1878-1934	<a href="#">William Mathew Golden</a> (aka Golding), 1878-1934
Good Morning, Mr. Zip-Zip-Zip!	<a href="#">Robert Lloyd</a>	<a href="#">Robert Lloyd</a>
I'm Always Chasing Rainbows [from the Musical Comedy <i>Oh Look!</i> ]	<a href="#">Joe McCarthy</a> , 1885-1943	<a href="#">Harry Carroll</a> , 1892-1962; first 12-bars of Chorus from the slow theme of Frederic Chopin's <i>Fantasy-Improptu</i> , Op. 66 (1835)
In Flanders Fields the Poppies Grow	<a href="#">John McCrae</a>	<a href="#">John Philip Sousa</a>
Ja-Da (Ja Da, Ja Da, Jing Jing, Jing!)	<a href="#">Robert Louis Carleton</a> , (1894 or 1896 to 1956)	<a href="#">Robert Louis Carleton</a> , (1894 or 1896 to 1956)
Keep the Trench Fires Going for the Boys Out There	<a href="#">Eddie Moran</a>	<a href="#">Harry Von Tilzer</a>
K-K-K-Katy	<a href="#">Geoffrey O'Hara</a>	<a href="#">Geoffrey O'Hara</a>
Madelon (I'll Be True to the Whole Regiment)	<a href="#">Louis Bousquet</a> ; Trans. by Alfred Bryan	<a href="#">Camille Robert</a> ; Arr. for piano solo by J. Bodewalt Lampe
Oh! How I Hate to Get Up in the Morning	<a href="#">Irving Berlin</a> , 1888-1989	<a href="#">Irving Berlin</a> , 1888-1989
Over The Sea, Boys	<a href="#">Irving Berlin</a> , 1888-1989	<a href="#">Irving Berlin</a> , 1888-1989
Rock-a-Bye Your Baby With a Dixie Melody	<a href="#">Sam M. Lewis (1885-1959) and Joe Young (1889-1939)</a>	<a href="#">Jean Schwartz</a> (1878-1956)
Somebody Stole My Gal	<a href="#">Leo Wood</a> , 1882-1929	<a href="#">Leo Wood</a> , 1882-1929
The Caissons Go Rolling Along [(written in 1907) 22 Jan 1918 for	<a href="#">Edmund L. Gruber</a> , 1879-1941	<a href="#">Edmund L. Gruber</a> , 1879-1941



orch.; 26 Feb 1918 for mil. band; 27 Feb 1918 for piano (w/words); re-pub. in 1921]		
The Yanks With the Tanks (Will Go Through the German Ranks)	<a href="#">Jimmy Shea</a>	<a href="#">Jimmy Shea</a>
Till We Meet Again (Song [Duet]) [30 Aug]	<a href="#">Raymond B. Eagan</a> , 1890-1952	<a href="#">Richard A. Whiting</a> , 1891-1938
We Don't Want the Bacon (What we want is a piece of the Rhine)	<a href="#">(Kid) Howard Carr, Harry Russell and Jimmy Havens</a>	<a href="#">(Kid) Howard Carr, Harry Russell and Jimmy Havens</a>
When Pershing's Men Go Marching Into Picardy	<a href="#">Dana Burnett</a>	<a href="#">James H. Rogers</a>
Whiffenpoof Song (from <i>The New Yale Song-Book</i> ) [2 Jul]	<a href="#">Meade Minnigerode, 1887-1967, and George S. Pomeroy, 1888- 1964</a> [1909]	[originally the melody from 1893-1894 by Guy H. Scull, 1876-1920, was written to accompany Rudyard Kipling's poem "Gentlemen-rankers"; [adapted] by <a href="#">Tod B. Galloway</a> , 1863- 1935
<b>[End of World War I: 11 November 1918]</b>		
<b>1919</b>		
A Pretty Girl Is Like a Melody	<a href="#">Irving Berlin</a> , 1888-1989	<a href="#">Irving Berlin</a> , 1888-1989
Bluin' the Blues (Song and Fox Trot)	<a href="#">Sydney D. Mitchell</a>	<a href="#">H. W. Ragas</a>
Cielito Lindo (Beautiful Heaven) <a href="#">[Waltz, Piano Solo]</a> [1882; 1919]	<a href="#">G. Hernandez</a> [psued. for Quirino Mendoza y Cortes, 1859-1957]; English adapt. by Jerry Castillo	<a href="#">G. Hernandez</a> [psued. for Quirino Mendoza y Cortes, 1859-1957]; arranged by Jerry Castillo (and Bob Kaai)
Dardanella (Song)	<a href="#">Fred Fisher</a> , 1875-1942	<a href="#">Felix Bernard, 1897-1944, and Johnny S. Black</a>
How 'Ya Gonna Keep 'Em Down on the Farm? (After They've Seen Paree)	<a href="#">Sam M. Lewis, 1885-1959, and Joe Young, 1889-1939</a>	<a href="#">Walter Donaldson</a> , 1891-1947
I'm Forever Blowing Bubbles (Song) [from <i>The Passing Show of 1919</i> ]	<a href="#">Jaan Kenbrovin and John William Kellette [pen names for James Kendis (1883-1946), James Brockman (1886-1967) and Nat Vincent (1889-1979)]</a>	<a href="#">Jaan Kenbrovin and John William Kellette [pen names for James Kendis (1883-1946), James Brockman (1886- 1967) and Nat Vincent (1889-1979)]</a>
John Barleycorn Goodbye	<a href="#">John Stark</a>	<a href="#">John Stark</a>
Let the Rest of the World Go By (Ballad)	<a href="#">J. Kiern Brennan</a> , 1873-1948	<a href="#">Ernest R. Ball</a> , 1878-1927
Swanee	<a href="#">Irving Caesar</a> , 1895-?	<a href="#">George Gershwin</a> , 1898-1937
There's a Girl in Chateau Thierry	<a href="#">E. Ray Goetz</a>	<a href="#">Melville Gideon</a>

<b>1920</b>		
Hold Me	Art Hickman and Ben Black	Art Hickman and Ben Black
I'll Be With You in Apple Blossom Time	<a href="#">Neville Fleeson</a>	<a href="#">Albert Von Tilzer</a> , 1878-1956
Look for the Silver Lining (Duet for Blair and Sally) (No. 4, from <i>Sally</i> )	<a href="#">Bud De Silva</a>	<a href="#">Jerome David Kern</a> , 1885-1945
Margie [3 Nov]	<a href="#">Benny Davis</a> , 1893-1979	<a href="#">Con Conrad</a> [pseud. for <a href="#">Conrad K. Dober</a> , 1891-1938] and <a href="#">J. Russell Robinson</a> , 1892-1963
Tell It Everywhere You Go (Hymn)	<a href="#">James Rowe</a> , 1865-1933	<a href="#">William Burton Walbert</a> , 1886-1959
The American Legion (One Step March)	none	<a href="#">Carl D. Vandersloot</a> [alias for Harry James Lincoln, 1878-1930+]
Whispering [22 Jul]	<a href="#">Malvin Schonberger</a> [Richard Coburn aka Frank S. de Long (1886-1952); and Vincent Rose (1880-1944)]	<a href="#">John Schonberger</a> , 1892-1983
<b>1921</b>		
Ain't We Got Fun (Song) (Introduced by Arthur West in <i>Franchon and Marco Satires of 1920</i> )	<a href="#">Gus Kahn</a> , 1886-1941; and <a href="#">Raymond B. Egan</a> , 1890-1952	<a href="#">Richard A. Whiting</a> , 1891-1938
All By Myself	<a href="#">Irving Berlin</a> , 1888-1989	<a href="#">Irving Berlin</a> , 1888-1989
April Showers (No. 3 of 7 from the Musical Extravaganza <i>Bombo</i> )	<a href="#">B. G. DeSylva</a>	<a href="#">Louis Silvers</a>
Beneath the Spanish Moon (Fox Trot Song) (Quartet for Mixed Voices)	<a href="#">Ida Simpson</a>	<a href="#">Leo Bennett</a>
"Ma" [aka <i>Ma! He's Making Eyes at Me</i> ]	<a href="#">Sidney Clare</a>	<a href="#">Con Conrad</a> [alias for <a href="#">Conrad K. Dover</a> , 1891-1938]
Second Hand Rose (from <i>Ziegfeld's Follies of 1921</i> )	<a href="#">Grant Clarke</a>	<a href="#">James F. Hanley</a>
Three O'Clock in the Morning [(in 1919 for piano without words;) 3 Jun 1921; 27 Jan 1922)]	<a href="#">Dorothy Terriss</a> (pseud. for Dolly Morse, 1890-1953)	<a href="#">Julian Robledo</a> , 1887-1940; revised by Frank E. Barry
<b>1922</b>		
Angel Child	George Price, Abner Silver, Benny Davis	George Price, Abner Silver, Benny Davis
Carolina in the Moring (Song)	<a href="#">Gus Kahn</a> , 1886-1941	<a href="#">Walter Donaldson</a> , 1893-1947
"Chicago" That Toddling Town	<a href="#">Fred Fisher</a> , 1875-1942	<a href="#">Fred Fisher</a> , 1875-1942
Mr. Gallagher and Mr. Shean	Ed Gallagher and Al Shean	Ed Gallagher and Al Shean



Toot, Toot, Toosie (Goo' Bye) (A Cute Fox Trot Song)	<a href="#">Gus Kahn (1886-1941), Ernie Erdman and Dan Russo</a>	<a href="#">Gus Kahn (1886-1941), Ernie Erdman and Dan Russo</a>
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Several notable Dover Publications of original sheetmusic songbooks are recommended which are listed below.

- [1881-1906] 1975/1983: **Song Hits from the Turn of the Century: Complete Original Sheet Music for 25 Songs** Edited by Paul Charosh & Robert A. Fremont, ISBN 0-486-23158-5
- [1884-1906] 1973: **Favorite Songs of the Nineties: Complete Original Sheet Music for 89 Songs** Edited by Robert A. Fremont, ISBN 0-486-21536-9
- [1885-1923] 1991: **American Art Songs of the Turn of the Century** Edited by Paul Sperry, ISBN 0-486-26749-0
- [1891-1916] 1971: **Trust Me With Your Heart Again: A Fireside Treasury of Turn-of-the-Century Sheet Music** [56 songs] Collected by Norton Stillman, [New York: Simon and Schuster], SBN 671-21037-8 [LCCN# 70-159138]
- [1901-1911] 1989: **"Alexander's Ragtime Band" and Other Favorite Song Hits, 1901-1911** Edited by David A. Jasen, ISBN 0-486-25331-7
- [1906-1908] 1984: **"Take Me Out to the Ball Game" and Other Favorite Song Hits 1906-1908** Edited by Lester S. Levy, ISBN 0-486-24662-0
- [1912-1913] 1989: **"Peg o' My Heart" and Other Favorite Song Hits 1912 & 1913** Edited by Stan Appelbaum, ISBN 0-486-25998-6
- [1914] 1990: **"The Saint Louis Blues" and Other Song Hits of 1914** Edited by Sandy Marrone, ISBN 0-486-26383-5
- [1915-1917] 1994: **"For Me and My Gal" and Other Favorite Song Hits, 1915-1917** Edited by David A. Jasen
- [1918-1919] 1997: **"A Pretty Girl Is Like a Melody" and Other Favorite Song Hits, 1918-1919** Edited by David A. Jasen, ISBN 0-486-29451-8

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A song composed in the early 20<sup>th</sup> Century would look something like this:\

Deep River Song composed by an anonymous person being and Old Negro Melody;  
Arranged by [Harry Thacker Burleigh](#), 1866-1949

Sung By

Madames

Frances Alda, Zabetta Brenska, Pauline Donalda, Alma Gluck,  
Louis Homer, Mary Jordan, Christine Miller, Alice Nielson,  
Anito Rio, Emma Roberts and Mercella Sembrich.

Messrs.

Paul Althouse, Dan Beddoe, Charles Norman Granville,  
George Hamlin, Percy Hemus, Arthur Herschmann,  
Redferne Hollinshead, Francis Rogers, Edgar Schoefield  
And William Wheller.

No. 1 in C [G3 to E5] 116006

No. 2. in Db [Ab3 to F5] 116040

No. 3 in F [C4 to A5] 116059

Respectfully dedicated to

Miss Mary Jordan

"Deep River" (1917)

Song

Old Negro Melody

Arranged by

H. T. Burleigh

New York: G. Ricordi & Co., 14 East 43rd Street

And at

London, Paris, Leipzig,  
Rome, Palermo, Naples,  
Buenos-Ayres and Milan.

Plate No. 116059-3

[Source: 151/147@Levy]

Deep river, my home is over Jordan,  
Deep river, Lord, I want to cross over into campground.  
Deep river, my home is over Jordan.  
Deep river, Lord, I want to cross over into campground.  
Oh don't you want to go to that gospel feast,  
That promis'd land where all is peace?  
Oh deep river, Lord, I want to cross over into campground.

The above example illustrates what could have been  
composed in that era.

Arnold Schoenberg who was born in 1874 and a pupil of Alexander von Zemlinsky was interested in the impressionist paintings of Monet, Renoir, Van Gogh, etc. and although was himself a late romantic composer, with Verklarte Nacht as one of his most important of works, however looking at impressionist art works, not to mention the expressionist styles of painting by associated with the works of Franz Marc, Emil Nolde and Vasily Kandinsky of the Blaue Raiter movement (to which Schoenberg, as a Sunday painter, was also affiliated), decided to change his style of writing music

from tonal (where the tune can clearly be made out to a system of atonalism wherein each note on the music script is given an equal weight. The music was to sound a lot more different and “scary” to say the very least, and not easy to listen to, for which a new taste was to be acquired in the process with audiences, musicians and critics having to adapt to this new style of music. Furocio Busoni (a pupil of Liszt), was also to make use of this style of writing music.

Hans Pfitzner who was born in Moscow, whilst his parents were working there, then arrived in Germany with His Parents at a young age, who composed his operas in the late Romantic Period, wrote a pamphlet publicly criticizing both Schoenberg and Busoni for kind of music that they have composed, that was from Pfitzner's perspective to be difficult to listen to and difficult to interpret as well.

With the early 20<sup>th</sup> Century, whilst not all music was difficult to listen to, there were some very nice songs, musicals and operettas to choose from, not to mention some rag time music and believe it or not some (late) romantic music to choose from.

Franz Schmidt born in 1874 a contemporary of Gustav Mahler, who was born in 1869, who were rivals of each other, was to compose some very beautiful works, in the romantic tradition, such as his opera “Notre Dame” and his symphony no.2, however Schmidt's 4<sup>th</sup> Symphony (Hussar) is more heavy to listen to than his 2<sup>nd</sup> Symphony.

Gustav Mahler and Faruccio Busoni (like Anton Bruckner) and also Harvagal Brian and Furtwangler were notorious for composing long works, which some included extremely large orchestras and choirs.

Busoni's Piano concerto has five movements, which is a long piece of over 1 and a half hour in length with believe it or not, an offstage male choir in the last (finale) movement. Mahler 8<sup>th</sup> Symphony requires a large concert auditorium for performances.

Then we come to ballets composed by Sergey Prokofiev (Cinderella and Romeo and Juliet, Maurice Ravel (Daphnis and Chloe), Igor Stravinsky (The Firebird & Petruska), Albert Roussel (Paellas et Mellisande), etc, who composed ballets for (Sergey) Diagelev's Ballet Company in Paris, France.

A lot of the ballets of the early 20<sup>th</sup> Century were short pieces with the noticeable exception of the ballets of Sergey Prokofiev.

Songs for the mass market especially rag time songs, songs from the musicals and operettas were easy to listen to and easy to play and perform. Most certainly music that the masses could relate.

Such as the “Geisha Girl” a master piece by Sidney Jones (very similar in style to the 19<sup>th</sup> century operas by Gilbert and Sullivan), the “Merry Widow” by Franz Lehar, “Cho Cho Chan”, “Show Boat” by Jerome Kern and believe it or not the opera “Porgy and Bess” by George Gershwin in the 1930's. Also the rag time songs of Scott Joplin come to mind.

Naturally the First World War and its aftermath were to change the landscape of music for ever.

## **Chapter 5: Gender and Performance (including ethnology).**

The first performers since time immemorial were mainly men especially in Biblical times but whilst the men were mainly composers and performers, women were on the main only performers and rarely composers.

The first person to compose the first known piece of classical music according to Richard Fawkes in his four audio compact disc audio book, “The History of Classical Music, Naxos, credits Hildegard of Bingen as being the first composer of classical music, who as an abbess composed music for her nuns to sing. It is interesting to note that it was a woman not a man who composed the first piece of classical music. Other famous women who themselves were to compose classical music would have been between 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries, such as Maria von Paradis (Sicilienne), Clara Schumann (1819 to 1896) (who composed a piano concerto and some chamber music), Cecille Chamenade (who composed Autimme and other piano pieces) and Nadia Boulanger (who composed songs, etc.).

Up to the renaissance and baroque periods, men were the dramatists, performers, composers and artists. Men dressed up as women or in singing boys were castrated to enable them when as adult men to keep their voices at a high pitch. (Albert Morreche was to be the last known castrate for which early recordings of his voice was to be made.

Women were unlike the men to be increasingly taking on both singing and performing roles in music, drama, singing, opera, ballet and in art as well, but unfortunately few in numbers to compose music, and many women were so called amateur singers in their own homes as well.

Here is a list of the bulk of the women composers as shown infra, as follows:

### **Woman Composers**

<a href="#"><u>Arrieu,</u></a>	<a href="#"><u>Claude</u></a>
<a href="#"><u>Beach,</u></a>	<a href="#"><u>Amy</u></a>
<a href="#"><u>Bingen,</u></a>	<a href="#"><u>Hildegard von</u></a>
<a href="#"><u>Boyd,</u></a>	<a href="#"><u>Anne</u></a>
<a href="#"><u>Chaminade,</u></a>	<a href="#"><u>Cécile</u></a>
<a href="#"><u>Diemer,</u></a>	<a href="#"><u>Emma Lou</u></a>
<a href="#"><u>Jacquet de La Guerre,</u></a>	<a href="#"><u>Elisabeth</u></a>
<a href="#"><u>Kanno,</u></a>	<a href="#"><u>Yoko</u></a>
<a href="#"><u>Larsen,</u></a>	<a href="#"><u>Libby</u></a>
<a href="#"><u>Musgrave,</u></a>	<a href="#"><u>Thea</u></a>
<a href="#"><u>Paradis,</u></a>	<a href="#"><u>Maria Theresia von</u></a>
<a href="#"><u>Parker,</u></a>	<a href="#"><u>Alice</u></a>
<a href="#"><u>Ran,</u></a>	<a href="#"><u>Shulamit</u></a>
<a href="#"><u>Tailleferre,</u></a>	<a href="#"><u>Germaine</u></a>
<a href="#"><u>Tower,</u></a>	<a href="#"><u>Joan</u></a>
<a href="#"><u>Ustvolskaya,</u></a>	<a href="#"><u>Galina</u></a>
<a href="#"><u>Warren, Elinor Remick</u></a>	

Note that Hildegard of Bingen does not feature in this list as shown supra.

Maud Powell a very famous American Violinist did arrangements and transcribing music to do with her instrument and was herself actively involved in the suffragette movement.

When looking at disabilities and minorities then there are lesser known composers as listed infra, namely

### **Blind Composers**

<a href="#"><u>Bruna,</u></a>	<a href="#"><u>Pablo</u></a>
-------------------------------	------------------------------

Fuenllana, Miguel de  
Jezek, Jaroslav  
Langlais, Jean  
Litaize, Gaston  
O'Carolan, Turlough  
Paradis, Maria Theresia von  
Rodrigo, Joaquin  
Stanley, John  
Vierne, Louis

## **Black Composers**

Brouwer,	Leo
Coleridge-Taylor,	Samuel
Davis,	Miles
Dawson,	William
Hairston,	Levi
Handy,	Jester
Hemphill,	Christopher
Joplin,	Julius
Machado,	Scott
Monk,	Celso
Rocha	Thelonious
Vianna,	Alfredo
da	James
Scott,	William
Still,	Grant

Work, John Wesley III

Enoch Sontonga (South African), who composed the hymn “N’kosi Sikelela I’Afrika (G-d bless Africa)

Hugh Mashikela, also a South African, who composed songs such as “Dobshire”, “Dobsonville” and “Johannesburg”

Women were to enter the performance and entertainment fields along with the male performers in the different fields of art, performance, opera, ballet, church and other art and performance modalities.

Marin Alsop is a famous woman conductor, Lucia Popp, Maria Callas, Jenny Lind, Geodetta Pasta, the Grissi sisters, Dame Kirry te Kanawa, Adelina Patti were famous opera and operetta singers, Julie Andrews famous in film musicals, and the list can go on and on.

A stop quite recently was put to the use of castrate in the performing arts, so there for the arts have been opened up to both sexes on an equal footing.

Many of America’s leading composers were students (pupils) of Nadia Boulanger, namely, Aaron Copeland, Walter Piston and Virgil Thompson, as mentioned in Mann, W, James Galway's Music in Time, (c.1980's) Mitchell Beazley.

## Chapter 6: Jazz Studies.

According Wikki Pedia Jazz can be described as the following as quoted as verbatim, namely:

“Jazz is a musical form which originated at the beginning of the 20th century in African American communities in the Southern United States from a confluence of African and European music traditions.

From its early development until the present, jazz has incorporated music from 19th and 20th century [American popular music](#).<sup>[1]</sup> Its [West African](#) pedigree is evident in its use of [blue notes](#), [improvisation](#), [polyrhythms](#), [syncopation](#), and the [swung note](#)<sup>[2]</sup> but one of jazz's iconic figures [Art Blakey](#) has been quoted as saying, "No America, no jazz. I've seen people try to connect it to other countries, for instance to Africa, but it doesn't have a damn thing to do with Africa".<sup>[3]</sup>

The [word "jazz"](#) began as a [West Coast](#) slang term of uncertain derivation and was first used to refer to music in [Chicago](#) in about 1915.

From its beginnings in the early 20th century, Jazz has spawned a variety of subgenres, from [New Orleans Dixieland](#) dating from the early 1910s, [big band](#)-style [swing](#) from the 1930s and 1940s, [bebop](#) from the mid-1940s, a variety of [Latin jazz fusions](#) such as [Afro-Cuban](#) and [Brazilian jazz](#) from the 1950s and 1960s, [jazz-rock fusion](#) from the 1970s and late 1980s developments such as [acid jazz](#), which blended jazz influences into [funk](#) and [hip-hop](#).

As the music has spread around the world it has drawn on local national and regional musical cultures, its aesthetics being adapted to its varied environments and giving rise to many distinctive styles.

Jazz can be very hard to define because it spans from [Ragtime](#) waltzes to 2000s-era fusion. While many attempts have been made to define jazz from points of view outside jazz, such as using European music history or African music, jazz critic [Joachim Berendt](#) argues that all such attempts are unsatisfactory.<sup>[4]</sup> One way to get around the definitional problems is to define the term “jazz” more broadly. Berendt defines jazz as a "form of art music which originated in the United States through the confrontation of blacks with European music"; he argues that jazz differs from European music in that jazz has a "special relationship to time, defined as 'swing'", "a spontaneity and vitality of musical production in which improvisation plays a role"; and "sonority and manner of phrasing which mirror the individuality of the performing jazz musician".<sup>[4]</sup>

Travis Jackson has also proposed a broader definition of jazz which is able to encompass all of the radically different eras: he states that it is music that

includes qualities such as "[swinging](#)", improvising, group interaction, developing an 'individual voice', and being 'open' to different musical possibilities".<sup>[5]</sup> Krin Gabbard claims that "jazz is a construct" or category that, while artificial, still is useful to designate "a number of music's with enough in common to be understood as part of a coherent tradition".<sup>[6]</sup>

While jazz may be difficult to define, [improvisation](#) is clearly one of its key elements. Early [blues](#) was commonly structured around a repetitive [call-and-response](#) pattern, a common element in the [African American](#) oral tradition. A form of folk music which rose in part from work songs and field hollers of rural Blacks, early blues was also highly improvisational. These features are fundamental to the nature of jazz. While in European [classical music](#) elements of interpretation, ornamentation and accompaniment are sometimes left to the performer's discretion, the performer's primary goal is to play a composition as it was written.

In jazz, however, the skilled performer will interpret a tune in very individual ways, never playing the same composition exactly the same way twice. Depending upon the performer's mood and personal experience, interactions with fellow musicians, or even members of the audience, a jazz musician/performer may alter melodies, harmonies or time signature at will. European classical music has been said to be a composer's medium. Jazz, however, is often characterized as the product of democratic creativity, interaction and collaboration, placing equal value on the contributions of composer and performer, 'adroitly weigh[ing] the respective claims of the [composer](#) and the improviser'.<sup>[7]</sup>

In New Orleans and [Dixieland](#) jazz, performers took turns playing the melody, while others improvised countermelodies. By the [swing](#) era, [big bands](#) were coming to rely more on arranged music: [arrangements](#) were either [written](#) or learned by ear and memorized – many early jazz performers could not read music. Individual soloists would improvise within these arrangements. Later, in [bebop](#) the focus shifted back towards small groups and minimal arrangements; the melody (known as the "head") would be stated briefly at the start and end of a piece but the core of the performance would be the series of improvisations in the middle. Later styles of jazz such as [modal jazz](#) abandoned the strict notion of a [chord progression](#), allowing the individual musicians to improvise even more freely within the context of a given scale or mode.<sup>[8]</sup> The [avant-garde](#) and [free jazz](#) idioms permit, even call for, abandoning chords, scales, and rhythmic meters.

## Debates

There have long been debates in the jazz community over the definition and the boundaries of "jazz". Although alteration or transformation of jazz by new influences has often been initially criticized as a "debasement," Andrew Gilbert argues that jazz has the "ability to absorb and transform influences" from diverse musical styles.<sup>[9]</sup> While some enthusiasts of certain types of jazz have argued for narrower definitions which exclude many other types of music also commonly



known as "jazz", jazz musicians themselves are often reluctant to define the music they play. [Duke Ellington](#) summed it up by saying, "It's all music."[\[10\]](#) Some critics have even stated that Ellington's music was not jazz because it was arranged and orchestrated.[\[11\]](#) On the other hand Ellington's friend [Earl Hines](#)'s twenty solo "transformative versions" of Ellington compositions (on *Earl Hines Plays Duke Ellington* recorded in the 1970s) were described by Ben Ratliff, the *New York Times* jazz critic, as "as good an example of the jazz process as anything out there."[\[12\]](#)

Commercially-oriented or popular music-influenced forms of jazz have both long been criticized, at least since the emergence of Bop. Traditional jazz enthusiasts have dismissed Bop, the 1970s jazz fusion era [and much else] as a period of commercial debasement of the music. According to Bruce Johnson, jazz music has always had a "tension between jazz as a commercial music and an art form".[\[5\]](#) Gilbert notes that as the notion of a canon of jazz is developing, the "achievements of the past" may become "...privileged over the idiosyncratic creativity..." and innovation of current artists. [Village Voice](#) jazz critic [Gary Giddins](#) argues that as the creation and dissemination of jazz is becoming increasingly institutionalized and dominated by major entertainment firms, jazz is facing a "...perilous future of respectability and disinterested acceptance." David Ake warns that the creation of "norms" in jazz and the establishment of a "jazz tradition" may exclude or sideline other newer, avant-garde forms of jazz.[\[5\]](#) Controversy has also arisen over new forms of contemporary jazz created outside the United States and departing significantly from American styles. On one view they represent a vital part of jazz's current development; on another they are sometimes criticized as a rejection of vital jazz traditions.

### Etymology of "Jazz"

The word jazz makes one of its earliest appearances in San Francisco baseball writing in 1913. [\[13\]](#)

Jazz was introduced to San Francisco in 1913 by William (Spike) Slattery, sports editor of the *Call*, and propagated by a band-leader named Art Hickman. It reached Chicago by 1915 but was not heard of in New York until a year later. [\[14\]](#)

One of the first known uses of the word jazz appears in a March 3, 1913, baseball article in the *San Francisco Bulletin* by E. T. "Scoop" Gleeson[\[15\]\[16\]](#)

## Origins

In the late 18th-century painting [The Old Plantation](#), African-Americans dance to banjo and percussion.

By 1808 the [Atlantic slave trade](#) had brought almost half a million [Africans](#) to the United States. The slaves largely came from [West Africa](#) and brought strong tribal musical traditions with them.[\[17\]](#) Lavish festivals featuring African dances to drums were organized on Sundays at *Place Congo*, or [Congo Square](#), in [New](#)

[Orleans](#) until 1843, as were similar gatherings in [New England](#) and [New York](#). African music was largely functional, for work or ritual, and included [work songs](#) and [field hollers](#). The African tradition made use of a single-line melody and [call-and-response](#) pattern, but without the European concept of harmony. Rhythms reflected African speech patterns, and the African use of pentatonic scales led to [blue notes](#) in blues and jazz.[18]

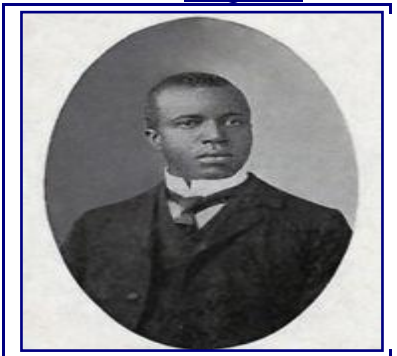
The [blackface Virginia Minstrels](#) in 1843, featuring tambourine, fiddle, banjo and [bones](#).

In the early 19th century an increasing number of black musicians learned to play European instruments, particularly the [violin](#), which they used to parody European dance music in their own [cakewalk](#) dances. In turn, European-American [minstrel show](#) performers in [blackface](#) popularized such music internationally, combining [syncopation](#) with European harmonic accompaniment. [Louis Moreau Gottschalk](#) adapted African-American cakewalk music, South American, Caribbean and other slave melodies as piano salon music. Another influence came from black slaves who had learned the harmonic style of [hymns](#) and incorporated it into their own music as [spirituals](#). [19] The [origins of the blues](#) are undocumented, though they can be seen as the secular counterpart of the spirituals. [Paul Oliver](#) has drawn attention to similarities in instruments, music and social function to the [griots](#) of the West African [savannah](#). [20]

## **1890s–1910s**

### **Ragtime**

Main article: [Ragtime](#)



[Scott Joplin](#) in 1907.

The abolition of slavery led to new opportunities for the education of freed African-Americans. Although strict segregation limited employment opportunities for most blacks, many were able to find work in entertainment. Black musicians were able to provide "low-class" entertainment in dances, [minstrel shows](#), and in [vaudeville](#), by which many marching bands formed. Black pianists played in bars, clubs, and brothels, as [ragtime](#) developed. [21][22]

Ragtime appeared as sheet music, popularized by African American musicians such as the entertainer [Ernest Hogan](#), whose hit songs appeared in 1895; two years later [Vess Ossman](#) recorded a medley of these songs as a [banjo](#) solo "Rag Time Medley".<sup>[23][24]</sup> Also in 1897, the white composer [William H. Krell](#) published his "Mississippi Rag" as the first written piano instrumental ragtime piece, and [Tom Turpin](#) published his Harlem Rag, that was the first rag published by an African-American. The classically-trained pianist [Scott Joplin](#) produced his "Original Rags" in the following year, then in 1899 had an international hit with "[Maple Leaf Rag](#)." He wrote numerous popular rags, including, "[The Entertainer](#)", combining syncopation, banjo figurations and sometimes call-and-response, which led to the ragtime idiom being taken up by classical composers including [Claude Debussy](#) and [Igor Stravinsky](#). [Blues](#) music was published and popularized by [W. C. Handy](#), who's "[Memphis Blues](#)" of 1912 and "[St. Louis Blues](#)" of 1914 both became [jazz standards](#).<sup>[20]</sup>

## **New Orleans music**

Main article: [Dixieland](#)

The [music of New Orleans](#) had a profound effect on the creation of early jazz. Many early jazz performers played in the brothels and bars of the [red-light district](#) around [Basin Street](#), called "[Storyville](#)."<sup>[25]</sup> In addition, numerous marching bands played at lavish funerals arranged by the African American community. The instruments used in [marching bands](#) and dance bands became the basic instruments of jazz: brass and reeds tuned in the European 12-tone scale and drums. Small bands of primarily self-taught African American musicians, many of whom came from the funeral-procession tradition of [New Orleans](#), played a seminal role in the development and dissemination of early jazz, traveling throughout Black communities in the Deep South and, from around 1914 on, [Afro-Creole](#) and African American musicians playing in [vaudeville](#) shows took jazz to western and northern US cities.<sup>[26]</sup>

### [The Bolden Band](#) around 1905.

The [cornetist](#) [Buddy Bolden](#) is often mentioned as "the first man of jazz." He played in New Orleans around the year 1900. No recordings remain of Bolden, but his song "Buddy Bolden Blues" has been recorded by many other musicians. Bolden became mentally ill in 1907 and spent the rest of his life in a mental institution.

Morton published "Jelly Roll Blues" in 1915, the first jazz work in print. Afro-Creole pianist [Jelly Roll Morton](#) began his career in Storyville. From 1904, he toured with [vaudeville](#) shows around southern cities, also playing in [Chicago](#) and [New York](#). His "[Jelly Roll Blues](#)," which he composed around 1905, was published in 1915 as the first jazz arrangement in print, introducing more musicians to the New Orleans style.<sup>[27]</sup> In the northeastern United States, a "hot" style of playing ragtime had developed, notably [James Reese Europe](#)'s

symphonic [Clef Club](#) orchestra in [New York](#) which played a benefit concert at [Carnegie Hall](#) in 1912.[28][29] The [Baltimore](#) rag style of [Eubie Blake](#) influenced [James P. Johnson](#)'s development of "[Stride](#)" piano playing, in which the right hand plays the melody, while the left hand provides the rhythm and bassline.[30]

The [Original Dixieland Jass Band](#) made the first Jazz recordings early in 1917, their "[Livery Stable Blues](#)" became the earliest Jazz recording.[31][32][33][34][35][36][37] That year numerous other bands made recordings featuring "jazz" in the title or band name, mostly ragtime or novelty records rather than jazz. In September 1917 [W.C. Handy](#)'s Orchestra of Memphis recorded a cover version of "Livery Stable Blues." [38] In February 1918 [James Reese Europe](#)'s "Hellfighters" infantry band took ragtime to Europe during [World War I](#), [39] then on return recorded Dixieland standards including "[Darktown Strutters' Ball](#)." [29]

## 1920s and 1930s

[Prohibition in the United States](#) (from 1920 to 1933) banned the sale of alcoholic drinks, resulting in illicit [speakeasies](#) becoming lively venues of the "[Jazz Age](#)", an era when popular music included current dance songs, novelty songs, and show tunes. Jazz started to get a reputation as being [immoral](#) and many members of the older generations saw it as threatening the old values in culture and promoting the new decadent values of the [Roaring 20s](#). From 1919 [Kid Ory](#)'s Original Creole Jazz Band of musicians from New Orleans played in [San Francisco](#) and [Los Angeles](#) where in 1922 they became the first black jazz band of New Orleans origin to make recordings.[40][41] However, the main center developing the new "[Hot Jazz](#)" was [Chicago](#), where [King Oliver](#) joined [Bill Johnson](#). That year also saw the first recording by [Bessie Smith](#), the most famous of the 1920s blues singers.[42]

The King & Carter Jazzing Orchestra photographed in Houston, Texas, January 1921.

[Bix Beiderbecke](#) formed The Wolverines in 1924. Also in 1924 [Louis Armstrong](#) joined the [Fletcher Henderson](#) dance band as featured soloist for a year, then formed his virtuosic [Hot Five](#) band, also popularizing [scat singing](#). [43] [Jelly Roll Morton](#) recorded with the [New Orleans Rhythm Kings](#) in an early mixed-race collaboration, then in 1926 formed his [Red Hot Peppers](#). There was a larger market for jazzy dance music played by white orchestras, such as [Jean Goldkette](#)'s orchestra and [Paul Whiteman](#)'s orchestra. In 1924 Whiteman commissioned [Gershwin](#)'s [Rhapsody in Blue](#), which was premièred by Whiteman's Orchestra. Other influential large ensembles included [Fletcher Henderson](#)'s band, [Duke Ellington](#)'s band (which opened an influential residency at the [Cotton Club](#) in 1927) in New York, and [Earl Hines](#)'s Band in Chicago (who opened in The Grand Terrace Cafe there in 1928). All significantly influenced the development of big band-style swing jazz.[44]

## Swing

Main article: [Swing music](#)

The 1930s belonged to popular [swing big bands](#), in which some virtuoso soloists became as famous as the band leaders. Key figures in developing the "big" jazz band included bandleaders and arrangers [Count Basie](#), [Cab Calloway](#), [Jimmy and Tommy Dorsey](#), [Duke Ellington](#), [Benny Goodman](#), [Fletcher Henderson](#), [Earl Hines](#), [Glenn Miller](#), and [Artie Shaw](#).



Trumpeter, bandleader and [singer Louis Armstrong](#) was a much-imitated innovator of early jazz.

Swing was also dance music. It was broadcast on the radio 'live' nightly across America for many years especially by Hines and his [Grand Terrace Cafe Orchestra](#) broadcasting coast-to-coast from Chicago, well placed for 'live' time-zones. Although it was a collective sound, swing also offered individual musicians a chance to 'solo' and improvise melodic, thematic solos which could at times be very complex and 'important' music. Over time, social strictures regarding racial segregation began to relax in America: white bandleaders began to recruit black musicians and black bandleaders white ones. In the mid-1930s, [Benny Goodman](#) hired pianist [Teddy Wilson](#), vibraphonist [Lionel Hampton](#), and guitarist [Charlie Christian](#) to join small groups. An early 1940s style known as "jumping the blues" or [jump blues](#) used small combos, up-tempo music, and blues chord progressions. Jump blues drew on [boogie-woogie](#) from the 1930s. [Kansas City Jazz](#) in the 1930s as exemplified by tenor saxophonist [Lester Young](#) marked the transition from big bands to the bebop influence of the 1940s.

## Beginnings of European jazz

Outside of the United States the beginnings of a distinct European style of jazz emerged in France with the [Quintette du Hot Club de France](#) which began in 1934. Belgian guitar virtuoso [Django Reinhardt](#) popularized [gypsy jazz](#), a mix of 1930s American [swing](#), French dance hall "[musette](#)" and Eastern European folk with a languid, seductive feel. The main instruments are steel stringed guitar, [violin](#), and [double bass](#). Solos pass from one player to another as the guitar and bass play the role of the [rhythm section](#). Some music researchers hold that it was Philadelphia's [Eddie Lang](#) (guitar) and [Joe Venuti](#) (violin) who pioneered the [gypsy jazz](#) form,<sup>[45]</sup> which was brought to France after they had been heard live or on [Okeh Records](#) in the late 1920s.<sup>[46]</sup>



## 1940s and 1950s (Dixieland revival)



[Louis Armstrong](#) in 1953

In the late 1940s there was a revival of "[Dixieland](#)" music, harkening back to the original [contrapuntal](#) New Orleans style. This was driven in large part by record company reissues of early jazz classics by the Oliver, Morton, and Armstrong bands of the 1930s. There were two populations of musicians involved in the revival. One group consisted of players who had begun their careers playing in the traditional style, and were either returning to it, or continuing what they had been playing all along, such as [Bob Crosby's](#) Bobcats, [Max Kaminsky](#), [Eddie Condon](#), and [Wild Bill Davison](#). Most of this group were originally Midwesterners, although there were a small number of New Orleans musicians involved. The second population of revivalists consisted of young musicians such as the [Lu Watters](#) band. By the late 1940s, [Louis Armstrong's](#) Allstars band became a leading ensemble. Through the 1950s and 1960s, Dixieland was one of the most commercially popular jazz styles in the US, Europe, and Japan, although critics paid little attention to it.<sup>[47]</sup>

### Bebop

[Thelonious Monk](#) at [Expo 67](#), 1967, [Montréal](#), [Québec](#). [Bassist Larry Gales](#) seen in background.

In the early 1940s [bebop](#) performers helped to shift jazz from danceable popular music towards a more challenging "musician's music." Differing greatly from swing, early bebop divorced itself from dance music, establishing itself more as an art form but lessening its potential popular and commercial value. Since bebop was meant to be listened to, not danced to, it used faster tempos. Beboppers introduced new forms of [chromaticism](#) and [dissonance](#) into jazz; the dissonant [tritone](#) (or "flatted fifth") interval became the "most important interval of bebop"<sup>[48]</sup> and players engaged in a more abstracted form of chord-based improvisation which used "passing" chords, [substitute chords](#), and [altered chords](#). The style of drumming shifted as well to a more elusive and explosive style, in which the [ride cymbal](#) was used to keep time, while the snare and bass drum were used for accents.

These divergences from the jazz mainstream of the time initially met with a divided, sometimes hostile response among fans and fellow musicians, especially established swing players, who bristled at the new harmonic sounds. To hostile critics, bebop seemed to be filled with "racing, nervous phrases".<sup>[49]</sup> Despite the initial friction, by the 1950s bebop had become an accepted part of the jazz vocabulary. The most influential bebop musicians included saxophonist

[Charlie Parker](#), pianists [Bud Powell](#) and [Thelonious Monk](#), trumpeters [Dizzy Gillespie](#) and [Clifford Brown](#), and drummer [Max Roach](#).

## Cool jazz

By the end of the 1940s, the nervous energy and tension of bebop was replaced with a tendency towards calm and smoothness, with the sounds of [cool jazz](#), which favored long, linear melodic lines. It emerged in [New York City](#), as a result of the mixture of the styles of predominantly white jazz musicians and black [bebop](#) musicians, and it dominated jazz in the first half of the 1950s. Cool jazz recordings by [Chet Baker](#), [Dave Brubeck](#), [Bill Evans](#), [Gil Evans](#), [Stan Getz](#) and the [Modern Jazz Quartet](#) usually have a "lighter" sound which avoided the aggressive tempos and harmonic abstraction of bebop. An important recording was trumpeter [Miles Davis](#)'s [Birth of the Cool](#) (tracks originally recorded in 1949 and 1950 and collected as an LP in 1957). Cool jazz styles had a particular resonance in Europe, especially Scandinavia, with emergence of such major figures as baritone saxophonist [Lars Gullin](#) and pianist [Bengt Hallberg](#). Players such as pianist [Bill Evans](#) later began searching for new ways to structure their improvisations by exploring [modal music](#). The theoretical underpinnings of cool jazz were set out by the blind Chicago pianist [Lennie Tristano](#). Cool jazz later became strongly identified with the [West Coast jazz](#) scene. Its influence stretches into such later developments as [Bossa nova](#), modal jazz (especially in the form of Davis's [Kind of Blue](#) 1959), and even free jazz (see also the [List of Cool jazz and West Coast jazz musicians](#)).

## Hard bop

[Hard bop](#) is an extension of [bebop](#) (or "bop") music that incorporates influences from [rhythm and blues](#), [gospel music](#), and [blues](#), especially in the [saxophone](#) and [piano](#) playing. Hard bop was developed in the mid-1950s, partly in response to the vogue for [cool jazz](#) in the early 1950s. The hard bop style coalesced in 1953 and 1954, paralleling the rise of rhythm and blues. [Miles Davis](#)' performance of "Walkin'" the title track of his [album](#) of the same year, at the very first [Newport Jazz Festival](#) in 1954, announced the style to the jazz world. The quintet [Art Blakey and the Jazz Messengers](#), fronted by [Blakey](#) and featuring pianist [Horace Silver](#) and trumpeter [Clifford Brown](#), were leaders in the hard bop movement along with Davis. (See also [List of Hard bop musicians](#))

## Modal jazz

[Modal jazz](#) is a development beginning in the later 1950s which takes the [mode](#), or musical scale, as the basis of musical structure and improvisation. Previously, the goal of the soloist was to play a solo that fit into a given [chord progression](#). However, with modal jazz, the soloist creates a melody using one or a small number of modes. The emphasis in this approach shifts from harmony to melody. [Miles Davis](#) recorded the bestselling jazz album of all time in the modal framework: [Kind of Blue](#), an exploration of the possibilities of modal jazz. Other innovators in this style include [John Coltrane](#) and [Herbie Hancock](#).

## Free jazz



A shot from a 2006 performance by [Peter Brötzmann](#), a key figure in European free jazz

[Free jazz](#) and the related form of [avant-garde jazz](#) broke through into an open space of "free tonality" in which meter, beat, and formal symmetry all disappeared, and a range of [World music](#) from India, Africa, and Arabia were melded into an intense, even religiously ecstatic or orgiastic style of playing<sup>[50]</sup>. While rooted in [bebop](#), free jazz tunes gave players much more latitude; the loose [harmony](#) and [tempo](#) was deemed controversial when this approach was first developed. The bassist [Charles Mingus](#) is also frequently associated with the avant-garde in jazz, although his compositions draw from myriad styles and genres. The first major stirrings came in the 1950s, with the early work of [Ornette Coleman](#) and [Cecil Taylor](#). In the 1960s, performers included [John Coltrane](#) ([A Love Supreme](#)), [Archie Shepp](#), [Sun Ra](#), [Albert Ayler](#), [Pharoah Sanders](#), and others. Free jazz quickly found a foothold in Europe – in part because musicians such as Ayler, Taylor, [Steve Lacy](#) and [Eric Dolphy](#) spent extended periods in Europe. A distinctive European contemporary jazz (often incorporating elements of free jazz but not limited to it) flourished also because of the emergence of musicians (such as [John Surman](#), [Zbigniew Namysłowski](#), [Albert Mangelsdorff](#), [Kenny Wheeler](#) and [Mike Westbrook](#)) anxious to develop new approaches reflecting their national and regional musical cultures and contexts. [Keith Jarrett](#) has been prominent in defending free jazz from criticism by traditionalists in the 1990s and 2000s.

## 1960s and 1970s

### Latin jazz

[Latin jazz](#) combines rhythms from African and Latin American countries, often played on instruments such as [conga](#), [timbale](#), [güiro](#), and [claves](#), with jazz and classical harmonies played on typical jazz instruments (piano, double bass, etc.). There are two main varieties: [Afro-Cuban jazz](#) was played in the US right after the bebop period, while [Brazilian jazz](#) became more popular in the 1960s. Afro-Cuban jazz began as a movement in the mid-1950s as [bebop](#) musicians such as



[Dizzy Gillespie](#) and [Billy Taylor](#) started Afro-Cuban bands influenced by such Cuban and Puerto Rican musicians as [Xavier Cugat](#), [Tito Puente](#), and [Arturo Sandoval](#). [Brazilian jazz](#) such as [bossa nova](#) is derived from [samba](#), with influences from jazz and other 20th century classical and popular music styles. Bossa is generally moderately paced, with melodies sung in Portuguese or English. The style was pioneered by Brazilians [João Gilberto](#) and [Antônio Carlos Jobim](#). The related term jazz-samba describes an adaptation of bossa nova compositions to the jazz idiom by American performers such as [Stan Getz](#) and [Charlie Byrd](#).

Bossa nova was made popular by [Elizete Cardoso](#)'s recording of [Chega de Saudade](#) on the [Canção do Amor Demais LP](#), composed by Vinícius de Moraes (lyrics) and Antonio Carlos Jobim (music). The initial releases by Gilberto and the 1959 film [Black Orpheus](#) brought significant popularity in [Brazil](#) and elsewhere in [Latin America](#), which spread to North America via visiting American jazz musicians. The resulting recordings by Charlie Byrd and Stan Getz cemented its popularity and led to a worldwide boom with 1963's [Getz/Gilberto](#), numerous recordings by famous jazz performers such as [Ella Fitzgerald](#) ([Ella Abraça Jobim](#)) and [Frank Sinatra](#) ([Francis Albert Sinatra & Antônio Carlos Jobim](#)), and the entrenchment of the bossa nova style as a lasting influence in world music for several decades and even up to the present.

## Post bop

[Post-bop](#) jazz is a form of small-combo jazz derived from earlier bop styles. The genre's origins lie in seminal work by [John Coltrane](#), [Miles Davis](#), [Bill Evans](#), [Charles Mingus](#), [Wayne Shorter](#) and [Herbie Hancock](#). Generally, the term post-bop is taken to mean jazz from the mid-sixties onward that assimilates influence from [hard bop](#), [modal jazz](#), the [avant-garde](#), and [free jazz](#), without necessarily being immediately identifiable as any of the above.

Much "post-bop" was recorded on [Blue Note Records](#). Key albums include [Speak No Evil](#) by [Wayne Shorter](#); [The Real McCoy](#) by [McCoy Tyner](#); [Maiden Voyage](#) by [Herbie Hancock](#); and [Search For the New Land](#) by [Lee Morgan](#) (an artist not typically associated with the post-bop genre). Most post-bop artists worked in other genres as well, with a particularly strong overlap with later [hard bop](#).

## Soul jazz

[Soul jazz](#) was a development of [hard bop](#) which incorporated strong influences from [blues](#), [gospel](#) and [rhythm and blues](#) in music for small groups, often the [organ trio](#), which partnered a [Hammond organ](#) player with a drummer and a tenor saxophonist. Unlike [hard bop](#), soul jazz generally emphasized repetitive [grooves](#) and melodic hooks, and [improvisations](#) were often less complex than in other jazz styles. [Horace Silver](#) had a large influence on the soul jazz style, with songs that used funky and often [gospel](#)-based piano [vamps](#). It often had a steadier "funk" style groove, different from the swing rhythms typical of much hard bop. Important soul jazz organists included [Jimmy McGriff](#) and [Jimmy Smith](#) and

[Johnny Hammond Smith](#), and influential tenor [saxophone](#) players included [Eddie "Lockjaw" Davis](#) and [Stanley Turrentine](#). (See also [List of soul-jazz musicians](#).)

## Jazz fusion



Fusion trumpeter [Miles Davis](#) in 1989

In the late 1960s and early 1970s the hybrid form of jazz-rock [fusion](#) was developed by combining jazz improvisation with rock rhythms, electric instruments, and the highly amplified stage sound of rock musicians such as [Jimi Hendrix](#). All Music Guide states that "...until around 1967, the worlds of jazz and rock were nearly completely separate." However, "...as rock became more creative and its musicianship improved, and as some in the jazz world became bored with [hard bop](#) and did not want to play strictly [avant-garde music](#), the two different idioms began to trade ideas and occasionally combine forces." [51] Miles Davis made the breakthrough into fusion in 1970s with his album [Bitches Brew](#). Musicians who worked with Davis formed the four most influential fusion groups: [Weather Report](#) and [Mahavishnu Orchestra](#) emerged in 1971 and were soon followed by [Return to Forever](#) and [The Headhunters](#). Although jazz purists protested the blend of jazz and rock, some of jazz's significant innovators crossed over from the contemporary hard bop scene into fusion. Jazz fusion music often uses mixed meters, odd time signatures, syncopation, and complex chords and harmonies. In addition to using the electric instruments of rock, such as the electric guitar, electric bass, electric piano, and synthesizer keyboards, fusion also used the powerful amplification, "[fuzz](#)" [pedals](#), [wah-wah pedals](#), and other effects used by 1970s-era rock bands. Notable performers of jazz fusion included [Miles Davis](#), keyboardists [Joe Zawinul](#), [Chick Corea](#), [Herbie Hancock](#), vibraphonist [Gary Burton](#), drummer [Tony Williams](#), violinist [Jean-Luc Ponty](#), guitarists [Larry Coryell](#), [Al Di Meola](#), [John McLaughlin](#) and [Frank Zappa](#), saxophonist [Wayne Shorter](#), and bassists [Jaco Pastorius](#) and [Stanley Clarke](#).

During the late 1960s, at the same time that jazz musicians were experimenting with rock rhythms and electric instruments, rock groups such as [Cream](#) and the [Grateful Dead](#) were "beginning to incorporate elements of jazz into their music" by "experimenting with extended free-form improvisation". Other "groups such as [Blood, Sweat and Tears](#) and Frank Zappa's [Mothers of Invention](#) directly borrowed harmonic, melodic, rhythmic and instrumental elements from the jazz tradition". [52] Scaruffi notes that the rock groups that drew on jazz ideas (he lists [Soft Machine](#), [Colosseum](#), [Caravan](#), [Nucleus](#), [Chicago](#), and Frank Zappa) turned the blend of the two styles "upside down: instead of focusing on sound, rockers focused on dynamics" that could be obtained with amplified electric instruments. Scaruffi contrasts "Davis' fusion jazz [which] was slick, smooth and elegant, while "[progressive-rock](#)" was typically convoluted and abrasive." [53]

## Other trends

There was a resurgence of interest in jazz and other forms of African American cultural expression during the [Black Arts Movement](#) and [Black nationalist](#) period of the early 1970s. Musicians such as [Pharoah Sanders](#), [Hubert Laws](#) and [Wayne Shorter](#) began using African instruments such as [kalimbas](#), cowbells, beaded gourds and other instruments not traditional to jazz. Musicians began improvising jazz tunes on unusual instruments, such as the jazz [harp](#) ([Alice Coltrane](#)), electrically-amplified and wah-wah pedaled jazz violin ([Jean-Luc Ponty](#)), and even bagpipes ([Rufus Harley](#)). Jazz continued to expand and change, influenced by other types of music, such as [world music](#), [avant garde classical music](#), and rock and pop music. Guitarist [John McLaughlin](#)'s [Mahavishnu Orchestra](#) played a mix of rock and jazz infused with [East Indian](#) influences. The [ECM](#) record label began in Germany in the 1970s with artists including [Keith Jarrett](#), [Paul Bley](#), the [Pat Metheny Group](#), [Jan Garbarek](#), [Ralph Towner](#), [Kenny Wheeler](#), [John Taylor](#), [John Surman](#) and [Eberhard Weber](#), establishing a new [chamber music](#) aesthetic, featuring mainly acoustic instruments, and sometimes incorporating elements of [world music](#) and [folk music](#).

## 1980s–2000s

In the 1980s, the jazz community shrank dramatically and split. A mainly older audience retained an interest in traditional and [straight-ahead](#) jazz styles. [Wynton Marsalis](#) strove to create music within what he believed was the tradition, creating extensions of small and large forms initially pioneered by such artists as [Louis Armstrong](#) and [Duke Ellington](#). In 1987, the US House of Representatives and Senate passed a bill proposed by Democratic Representative [John Conyers, Jr.](#) to define jazz as a unique form of American music stating, among other things, "...that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated." [54]

## Smooth jazz

In the early 1980s, a lighter commercial form of jazz fusion called pop fusion or "[smooth jazz](#)" became successful and garnered significant radio airplay. Smooth jazz saxophonists include [Grover Washington, Jr.](#), [Kenny G](#), [Najee](#) and [Michael Lington](#). Smooth jazz received frequent airplay with more straight-ahead jazz in [quiet storm](#) time slots at radio stations in urban markets across the U.S., helping to establish or bolster the careers of vocalists including [Al Jarreau](#), [Anita Baker](#), [Chaka Khan](#), and [Sade](#).

In general, smooth jazz is downtempo (the most widely played tracks are in the 90–105 [BPM](#) range), layering a lead, melody-playing instrument ([saxophones](#) – especially [soprano](#) and [tenor](#) – are the most popular, with [guitars](#) a close second) over a backdrop that typically consists of programmed rhythms and various [pads](#) and/or samples

## Acid jazz, nu jazz & jazz rap

[Acid jazz](#) developed in the UK over the 1980s and 1990s and influenced by [jazz-funk](#) and [electronic dance music](#). Jazz-funk musicians such as [Roy Ayers](#) and [Donald Byrd](#) are often credited as forerunners of acid jazz.<sup>[55]</sup> While acid jazz often contains various types of electronic composition (sometimes including sampling or live DJ cutting and scratching), it is just as likely to be played live by musicians, who often showcase jazz interpretation as part of their performance. [Nu jazz](#) is influenced by jazz harmony and melodies, there are usually no improvisational aspects. It ranges from combining live instrumentation with beats of jazz [house](#), exemplified by [St Germain](#), [Jazzanova](#) and [Fila Brazillia](#), to more band-based improvised jazz with electronic elements such as that of the [The Cinematic Orchestra](#), [Kobol](#), and the [Norwegian](#) "future jazz" style pioneered by [Bugge Wesseltoft](#), [Jaga Jazzist](#), [Nils Petter Molvær](#), and others. Nu jazz can be very experimental in nature and can vary widely in sound and concept.

[Jazz rap](#) developed in the late 1980s and early 1990s, and incorporates jazz influence into [hip hop](#). In 1988, [Gang Starr](#) released the debut single "Words I Manifest", sampling [Charlie Parker's](#) 1962 "Night in Tunisia", and [Stetsasonic](#) released "Talkin' All That Jazz", sampling [Lonnie Liston Smith](#). Gang Starr's debut LP, [No More Mr. Nice Guy](#) ([Wild Pitch](#), 1989), and their track "Jazz Thing" ([CBS](#), 1990) for the soundtrack of [Mo' Better Blues](#), sampling [Charlie Parker](#) and [Ramsey Lewis](#). Gang Starr also collaborated with [Branford Marsalis](#) and [Terence Blanchard](#). Groups making up the collective known as the [Native Tongues Posse](#) tended towards jazzy releases; these include the [Jungle Brothers'](#) debut [Straight Out the Jungle](#) ([Warlock](#), 1988) and [A Tribe Called Quest's](#) [People's Instinctive Travels and the Paths of Rhythm](#) ([Jive](#), 1990) and [The Low End Theory](#) ([Jive](#), 1991). *The Low End Theory* has become one of hip hop's [most acclaimed albums](#), and earned praise too from jazz bassist [Ron Carter](#), who played double bass on one track. Beginning in 1993, rapper [Guru's](#) [Jazzmatazz](#) series used jazz musicians during the studio recordings. Though jazz rap had achieved little mainstream success, jazz legend [Miles Davis'](#) final album (released posthumously in 1992), [Doo-Bop](#), was based around hip hop beats and collaborations with producer [Easy Mo Bee](#). Davis' ex-bandmate [Herbie Hancock](#) returned to hip hop influences in the mid-nineties, releasing the album [Dis Is Da Drum](#) in 1994.



[John Zorn](#) performing in 2006.

### **Punk jazz & jazzcore**

The relaxation of orthodoxy concurrent with [post-punk](#) in London and New York City led to a new appreciation for jazz. In London, the [Pop Group](#) began to mix free jazz, along with dub reggae, into their brand of punk rock.<sup>[56]</sup> In NYC, [No Wave](#) took direct inspiration from both free jazz and punk. Examples of this style include [Lydia Lunch](#)'s *Queen of Siam*,<sup>[57]</sup> the work of [James Chance and the Contortions](#), who mixed [Soul](#) with [free jazz](#) and [punk](#)<sup>[57]</sup>, [Gray](#), and the [Lounge Lizards](#),<sup>[57]</sup> who were the first group to call themselves "[punk jazz](#)".

[John Zorn](#) began to make note of the emphasis on speed and dissonance that was becoming prevalent in punk rock and incorporated this into free jazz. This began in 1986 with the album [Spy vs. Spy](#), a collection of [Ornette Coleman](#) tunes done in the contemporary [thrashcore](#) style.<sup>[58]</sup> The same year, [Sonny Sharrock](#), [Peter Brötzmann](#), Bill Laswell, and [Ronald Shannon Jackson](#) recorded the first album under the name Last Exit, a similarly aggressive blend of thrash and free jazz.<sup>[59]</sup> These developments are the origins of *jazzcore*, the fusion of free jazz with hardcore punk.

In the 1990s, punk jazz and jazzcore began to reflect the increasing awareness of elements of [extreme metal](#) (particularly [thrash metal](#) and [death metal](#)) in hardcore punk. A new style of "metallic jazzcore" was developed by [Iceburn](#), from Salt Lake City, and [Candiria](#), from New York City, though anticipated by Naked City and Pain Killer. This tendency also takes inspiration from jazz inflections in [technical death metal](#), such as the work of [Cynic](#) and [Atheist](#).

### **'Straight-ahead' and Experimental performers**

In the 2000s, [straight-ahead jazz](#) continues to appeal to a core group of listeners. Well-established jazz musicians, such as [Dave Brubeck](#), [Wynton Marsalis](#), [Sonny Rollins](#), [Wayne Shorter](#) and [Jessica Williams](#), continue to perform and record. In the 1990s and 2000s, a number of young musicians emerged,



including US pianists [Brad Mehldau](#), [Jason Moran](#) and [Vijay Iyer](#), guitarist [Kurt Rosenwinkel](#), vibraphonist [Stefon Harris](#), trumpeters [Roy Hargrove](#) and [Terence Blanchard](#), and saxophonists [Chris Potter](#) and [Joshua Redman](#). The more experimental end of the spectrum has included US trumpeters [Dave Douglas](#) and [Rob Mazurek](#), saxophonist [Ken Vandermark](#), Norwegian pianist [Bugge Wesseltoft](#), the Swedish group [E.S.T.](#), and US bassist [Christian McBride](#). Toward the more dance or pop music end of the spectrum are [St Germain](#), who incorporates some live jazz playing with [house beats](#), and [Jamie Cullum](#), who plays a particular mix of Jazz Standards with his own more pop-oriented compositions.

## Modern Creative

In the 1980s, a large jazz scene formed in New York City around a new genre called [Modern Creative](#), a combination of older genres like [bop](#), [free](#), and [fusion](#), with more contemporary musical styles such as [funk](#), [pop](#), and [rock](#).<sup>[60]</sup> [Allmusic](#) has the following definition: "Continuing the tradition of the '50s to '60s free-jazz mode, Modern Creative musicians may incorporate free playing into structured modes—or play just about anything."<sup>[61]</sup> Musicians working in and around this scene include saxophonists [John Zorn](#), [Tim Berne](#), [David Murray](#), and [Chris Speed](#); trumpeters [Butch Morris](#) and [Dave Douglas](#); clarinetist [Don Byron](#); guitarist [Bill Frisell](#), pianists [Wayne Horvitz](#), [Uri Caine](#), and [Marilyn Crispell](#); bassists [Michael Formanek](#), [William Parker](#), [Mark Dresser](#), and [Drew Gress](#); cellist [Hank Roberts](#); and drummers [Joey Baron](#), [Bobby Previte](#), and [Jim Black](#).<sup>[62]</sup> Other modern creative musicians include [German](#) jazz clarinetist [Theo Jörgensmann](#), tenor saxophonist [Gerd Dudek](#), and Bay Area bass innovator [Edo Castro](#).

## Notes

- <sup>1</sup> [^](#) Bill Kirchner, *The Oxford Companion to Jazz*, Oxford University Press, 2005, Chapter Two.
- <sup>2</sup> [^](#) Alyn Shipton, *A New History of Jazz*, 2nd. ed., Continuum, 2007, pp. 4–5
- <sup>3</sup> [^](#) Arthur Taylor, *Notes and Tones*, 1971 & 1993 Da Capo Press [ISBN 0-306-80526-X](#)
- <sup>4</sup> [^](#) [a](#) [b](#) Joachim E. Berendt. *The Jazz Book: From Ragtime to Fusion and Beyond*. Translated by H. and B. Bredigkeit with Dan Morgenstern. 1981. Lawrence Hill Books. Page 371
- <sup>5</sup> [^](#) [a](#) [b](#) [c](#) In [Review of The Cambridge Companion to Jazz](#) by Peter Elsdon, FZMw (Frankfurt Journal of Musicology) No. 6, 2003
- <sup>6</sup> [^](#) Cooke, Mervyn; Horn, David G. (2002). *The Cambridge companion to jazz*. New York: Cambridge University Press. pp. 1, 6. [ISBN 0521663881](#).
- <sup>7</sup> [^](#) Giddins 1998 70.
- <sup>8</sup> [^](#) (e.g., "[So What](#)" on the [Miles Davis](#) album [Kind of Blue](#))
- <sup>9</sup> [^](#) In "[Jazz Inc.](#)" by Andrew Gilbert, [Metro Times](#), December 23, 1998
- <sup>10</sup> [^](#) Luebbers, Johannes (2008-09-08). "It's All Music". *Resonate* (Australian Music Centre).

11.                     <sup>^</sup> Schuller, Gunther (1991). *The swing era*. Oxford University Press.
12.                     <sup>^</sup> Ratliff 2002, 19.
13.                     <sup>^</sup> Word Myths: Debunking Linguistic Urban Legends, David Wilton, [ISBN 0-19-517284-1](#) (2004)
14.                     <sup>^</sup> H. L. Mencken, *The American Language*, Supplement II, Knopf, 1948, p. 709.
15.                     <sup>^</sup> ‘McCarl has been heralded all along the line as a “busher,” but now it develops that this dope is very much to the “jazz.” Three days later, Gleeson writes: Everybody has come back to the old town full of the old “jazz” and [the San Francisco Seals] promise to knock the fans off their feet with their playing. What is the “jazz”? Why, it’s a little of that “old life,” the “gin-i-ker,” the “pep,” otherwise known as the enthusiasalum [sic]. A grain of “jazz” and you feel like going out and eating your way through Twin Peaks. [. . .] The team which speeded into town this morning comes pretty close to representing the pick of the army. Its members have trained on ragtime and “jazz” and manager Dell Howard says there’s no stopping them’. E. T. “Scoop” Gleeson, March 3, 1913, *San Francisco Bulletin*.
16.                     <sup>^</sup> Decades later, in 1938, Gleeson recalls the origin of jazz: ‘Similarly the very word “jazz” itself, came into general usage at the same time. We were all seated around the dinner table at Boyes [Springs, Sonoma County, the Seals spring training site,] and William (“Spike”) Slattery, then sports editor of *The Call*, spoke about something being the “jazz,” or the old “gin-iker fizz.” “Spike” had picked up the expression in a crap game. Whenever one of the players rolled the dice he would shout, “Come on, the old jazz.” For the next week we gave “jazz” a great play in all our stories. And when Hickman’s orchestra swung into action for the evening’s dances, it was natural to find it included as “the jazziest tune tooters in all the Valley of the Moon.”’ in E. T. Gleeson, “I Remember the Birth of Jazz,” *The Call-Bulletin*, 3 Sep. 1938, p. 3, col. 1, reprinted in Cohen, “Jazz Revisited.”
17.                     <sup>^</sup> [Cooke 1999](#), pp. 7–9
18.                     <sup>^</sup> [Cooke 1999](#), pp. 11–14
19.                     <sup>^</sup> [Cooke 1999](#), pp. 14–17, 27–28
20.                     <sup>^</sup> [a b Cooke 1999](#), p. 18
21.                     <sup>^</sup> [Cooke 1999](#), pp. 28, 47
22.                     <sup>^</sup> Catherine Schmidt-Jones (2006). “[Ragtime](#)”. *Connexions*. <http://cnx.org/content/m10878/latest/>. Retrieved 2007-10-18.
23.                     <sup>^</sup> [Cooke 1999](#), pp. 28–29
24.                     <sup>^</sup> “[The First Ragtime Records \(1897-1903\)](#)”. <http://www.redhotjazz.com/firstragtimerecords.html>. Retrieved 2007-10-18.
25.                     <sup>^</sup> [Cooke 1999](#), pp. 47, 50
26.                     <sup>^</sup> “[Original Creole Orchestra](#)”. *The Red Hot Archive*. <http://www.redhotjazz.com/creole.html>. Retrieved 2007-10-23.

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28. ^ [Cooke 1999](#), p. 78
29. ^ [a b](#) Floyd Levin. "Jim Europe's 369th Infantry  
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30. ^ [Cooke 1999](#), pp. 41–42
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39. ^ [Cooke 1999](#), p. 44
40. ^ [Cooke 1999](#), p. 54
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43. ^ [Cooke 1999](#), pp. 56–59, 78–79, 66–70
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51. ^  
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Jazz can be classified into different genres as well, like as in classical music, as seen from the above article supra.

Jazz is an oxymoron in music at the best of times and makes the classification of music that much more difficult and it would not be uncommon to find jazz type pieces in a symphony concert.

Composers like Claude Bolling, Dave Brubeck, Pavel Haas, Hans Krasa, Victor Ullmann, George Gerswin, Ernst Krenek and others have very clear cut jazz rhythms and themes in their music which forms part of the symphony concert pieces.

Jazz has been composed and performed right throughout the world, for example, Duke Ellington, Louis Armstrong, Glenn Miller and Bennie Goodman, in America, Hugh Maskikela and the Soweto String Quartet in South Africa, and the Dutch Swing College

Band in the Netherlands, who were a product of resistance in Nazi (German) occupation of the Netherlands during World War Two.

Jazz is sung, performed and is also danced to, and there are still concerts and radio programs broadcasting Jazz music.

## **Chapter 7: Jazz, Film and Opera.**

Jazz has been and was originally established by American Negro Slaves as a form of musical entertainment, progressed from Rag Time (Scott Joplin) right through to the present form as it is in use today.

The first talking picture starring Al Jolson was the “the Jazz Singer” which tells the story a man who as a boy was forced by his father to become a cantor, whose father was himself a cantor, and runs away from home, because he wanted to become a public performer, and does extremely well for himself, eventually he goes back to his father's line of work, in the end of the film during the last moments of his father's life, the same may be said of the second version of the Jazz singer starring Dustin Hoffman but no last dying moments of his father. “The Jazz Singer” also relates to the Al Jolson's Story, for which a film was made thereof also.

The early films were silent pictures as recorded sound was not as yet developed in films. Subtitles were displayed to replace human voice, although the actors did

dramatize the words displayed, and either a piano or a type of an organ known as the Wurlitzer was performed during the showing of the film, playing anything from classical, light music of the time, rag time and jazz.

When films had sound added then composers were commissioned to compose music for their films, known as soundtracks, for the films that were being made. Some of these soundtracks form part of the pieces performed by symphony orchestras on an ongoing basis.

Franz Waxmann (Rebecca Vaughn Williams (Captain Scott), Rudolf Steiner, Nino Rota, Eric Wolfgang Korngold, Morricone, Jarre, and many others, for movies especially feature films such as Dr Zivago Zhivago, Ten Commandments with Charlton Heston, to name but a few.

Even operas, operettas, and musicals have been put onto film, and even some musicals have been especially written for films as opposed to stage production, such as The Wizard of Oz, The King and I, and the musicals such as Jerome Kern's Showboat, Rodgers and Hammerstein productions of The Sound of Music and South Pacific, Lerner and Loewe in My Fair Lady, Brigadoon and Camelot, name but a few, then what about Grease and Saturday Night Fever starring John Travolta, Andrew Lloyd Webber in The Phantom of the Opera, Joseph and his Amazing Technicolor Dream Coat, Jesus Christ Super Star, and other musicals such as Oliver and Annie. Then what about Oklahoma, Chitty Chitty Bang Bang, Meet me in St. Louis, Kismet (based on the music of Borodin), Victor Victoria and others.

Now to the subject of opera, a group of men including the father of Galileo (Galilei) who was a singer and lutenist, met at the Medici house hold in Florence to discuss the notion of having a singing drama, since it was the Ancient Greeks, who discovered that drama goes further if it was sung.

The opera that was composed was Daphne by Jacopo Peri (1561 to 1633), but the score of Daphne was lost. Peri composed a second opera called Euridice with a text by (libretto) by Rinuccini and choruses by Caccini so as to honor the wedding of Maria de Medici and King Henry 6<sup>th</sup> of France, which is still performed today.

The greatest of operatic composers was according to Mann, W supra, was Claudio Monteverdi who composed the opera Le Orpheo, which is also performed today.

Opera is known in Latin as “the works”.

It must be noted that opera had its beginnings in Florence and then subsequent performances were to be held in Venice.

It is interesting that Mann regards the daughter of the singer / composer Giulio Caccini, by the name of Francesca to be the first woman composer, which just goes to

show that different sources mention different things, and makes accuracy quite a difficult exercise indeed.

Opera is generally at the time was always sung in Italian until composers like Gluck and Mozart decided that it was time to compose operas in the vernacular such as in German for such operas as the Magic Flute, whilst in England, John Gay composed the Beggar's Opera which was sung in English and was the first musical ever to be composed in c. 1728, and it is according to Richard Fawkes, the History of the Musicals, Naxos, that the Beggar's Opera was the first ever musical to be composed.

Opera is generally divided into opera seria or opera buffo, but there can be a combination of the two, such as in the Little Cunning Vixen by Leos Janáček, where a fox (vixen) gets up to mischief and is eventually shot by a drunken hunter.

Operettas and musicals also comes to mind, and these also includes spoken dialogue as well, not just singing,

There have also been different schools of opera, not to mention different styles of opera as well. Ranging from, baroque, classical, romantic, late romantic and modern 20<sup>th</sup> Century styles, however with Rugiero Leoncavallo and Giacommo Puccini and some others, the verismo (meaning truth) school of opera was formed. Examples of verismo operas are Cavaliara Rusticana by Mascagne and Ill Pagliacci by Leoncavallo.

The musicals have themselves proved to more popular than what the operas have been running in hundreds of performances.

## Chapter 8: Musical Composition.

■ Medieval Era

■ Renaissance Era

■ Renaissance/Baroque Era

■ Baroque Era

■ Baroque/Classical Era

■ Classical Era

■ Classical/Romantic Era

■ Romantic Era

■ Romantic/20th Century Era

■ 20th Century Era

There has been according to the Wikipedia article on the “History of Classical Music Traditions” 7<sup>th</sup> October 2009, there has been the following musical eras, namely,

- Prehistoric
- Ancient (before AD 500)
- Early (500 to 1760)
- Common Practice (1600 to 1900)
- Modern and Contemporary (1900 to present)

Composition is to be defined as the act by a person known as a composer, of writing down music originated by his or her own imagination.

A composer is the creative musical artist, who expresses himself through the medium of music, invented, constructed and written down by the composer.

The following infra are the time lines of music, which are set out infra, namely,

- Pope Gregory in about 597 AD instructed his musicians (mainly monks) to put down his plain songs onto script, which are known as Gregorian Chants, whilst at the same time, Pope Gregory sends St. Augustine to England to convert the English to the Christianity, namely to the Roman Catholic Church.
- Prior to Pope Gregory, music was sung and hummed, and passed orally throughout generations.
- From the Gregorian chant we migrate to the Plain Song and the Ambrosian Chant, the Dorian, Phrygian and Lydian Modes.
- The earliest pieces of classical music to be composed, as we know classical music should be, was *O virga ac diadema*, composed by an Abbess by the name of Hildegard of Bingen (1098 to 1179), Hildegard composed music for her nuns to sing, and if one was to listen to her music, one would notice how easy her music is to listen to compared with say the Gregorian Chant or the Ambrosian Chant.
- Hildegard of Bingen was also highly learned on scientific and theological matters, and founded her very own convent. It must be remembered that there was a time when women not to be seen or heard, or be seen and not heard, and it is fitting to note that although unfortunately the majority of composers are men, that it was a woman who composed the very first pieces of classical music. It must also be remembered for the sake of confusing the reader that both the Gregorian and Ambrosian Chants still form part of the classical music scene, still to this day, and even as a matter of interest some pop music say the Beatles music has been transcribed into Gregorian Chants and the same may be said of some comedy type music as well.
- We now move to the Gothic Age, with music such as *Presul nostril temporis* composed by Pérotin (Perotinus Magnus) (fl. C. 1180 to 1236).
- The Motet comes into play, such as *Jen e puis*, which was composed by an anonymous composer.
- We now visit the bands of musicians who perform music especially music in public, such as the *trouveres* in Northern France, the *troubadours* in Southern France and the *minnesingers* in Germany, to name but a few, and no such musicians and singers were to be found in all parts of the world. Examples of such music would be *A Virgen, que de Deus madre* composed by Alfonso X, 'El sabio' (1221 to 1284), *Saltarello No. 1* by an anonymous composer, and *La Nese de Nostre Dame (Gloria)* by Guillaume de Machaut (1300 to 1377).

- The Madrigals, for example *Per seguir la speranza* by Francesco Landini (1325 to 1397)
- Opera was for the first time composed by Jacopo Peri in 1597, called *Dapné*, but the score was lost, whereas the second opera *Euridice* also by Peri still exists to this day, however, the greatest operatic composer was Claudio Monteverdi, who composed the opera *Le Orpheo*, which is also in the repertoire of today.
- The first Symphony was composed not by Franz Haydn but Giovanni Batista Sammartini (c. 1693 in Milan to c. 1750 in London), was the first person to write a symphony, although Haydn is regarded as the greatest of symphonic composers.
- Whilst the majority of operas were composed in Italian, composers like Wolfgang Amadeus Mozart, Henry Purcell and Christoph Willibald Gluck composed operas in the language of their own countries, so that opera could be made more accessible to mass audiences. And the first music the Beggar's Opera by John Gay (sung in English) (opera buffo) is another example.
- The first musical "The Beggar's Opera" composed by John Gay (1685 to 1732), which was composed, in 1728. Like Mozart's *Magic Flute*, it was composed for the masses, not just for the culturally elite.
- John Field is to be credited with composing of the first Nocturne.
- Jazz and Ragtime music started in the 19<sup>th</sup> Century and is still being composed today even.
- Ballet scores together choreographing was composed in France for the first time in the 16<sup>th</sup> Century, c. 1581) Ballet is generally dancing to music so as to create a type of a story. Hence French terminology is used.
- In the early 19<sup>th</sup> Century and onwards, saw the development of the operetta and also the pioneering work in music therapy by Hervé (Floremont Ronger), who worked at an asylum, who formed an orchestra and singers from the patients there, for which scientific papers were written in that regard. Music Therapy was developed as a university degree course in America in c. 1943.
- Arnold Schoenberg was responsible to atonalism by giving notes an equal weight in performance.
- Jazz music composed by and developed by free slaves in the late 19<sup>th</sup> Century, and Adolph Sax invented the Saxophone a woodwind instrument and John



Philip Sousa developed the Sousaphone a large brass instrument for use in military bands.

- Musicals have taken off big time in the 20<sup>th</sup> Century and are as popular as ever.
- John Cage and Karl Heinz Stockhausen were originators of electronic music and of using other sounds.
- Country and western music, rock and roll and pop music is with us as well.
- And it is interesting to note that the music of the Beatles has been transcribed into baroque and classical modes.
- The list of music timelines and development goes on and on, and music is every changing.

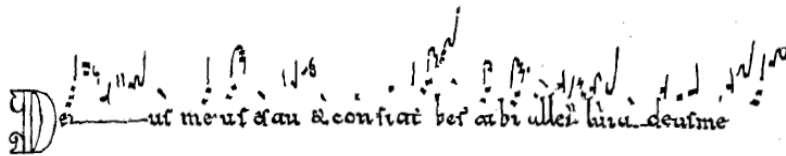


FIG. 42.



FIG. 43.

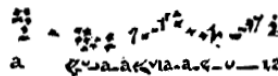


FIG. 44.

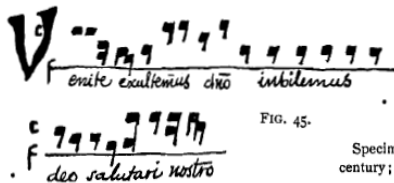


FIG. 45.

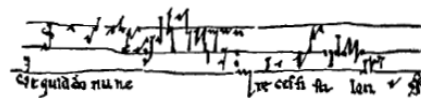


FIG. 46.

Specimens of Notation in Neumes:— FIG. 42.— 10-11th century; FIG. 43.— 11th century; FIG. 44.— 13th century; FIGS. 45-46.— 14th century. (From Spanish MSS.)

Figure 12: Early types of musical notation.



Figure 13: An Early Medieval Script

Composition of music has various styles and modes and the composer has at all times determined for who the composition is intended for.

Composers when composing need to be able to sight read the music that they compose, or say be able to read music as well.

There is also system of music terminology in Italian, as there is ballet terminology in French.



Figure 14: Example of a printed music sheet.

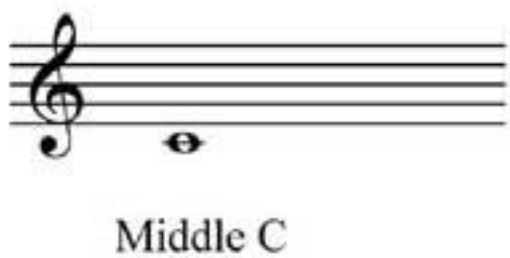


Figure 15: Example of a musical note.



Figure 16: The score of a violin concerto



Figure 17: The Score of a symphony

The recorder believe it or not is in some instances and in some schools and kindergartens as the first port of entry into the musical world, for which children and adults can learn music. The recorder is known as the “blokfluit” in Afrikaans.



Figure 18: The recorder.

Composers also have to know harmony and counterpoint and know what they are composing about.

Composing music is not only just for the concert halls, but also for the films, documentaries and in military applications, such as in marching.

Music has numerous applications and is also a very good entertainment tool that helps to sooth and inspires the mind of man.

One can thank Franz Schubert and composers like him for brining music making into the homes of ordinary people.



Figure 19: Franz Schubert.

Musical terminology is vital in writing down and composing music, as musicians have to know at what tempo, speed, and manner a piece of composition (work) needs to be and how it is to be performed.

Generally Italian terms are used in music, such as *allegro*, *adagio*, *andante*, *largo*, *cadenza*, *celsta*, *presto*, and to name many more, and the list goes on and on.

It is interesting that in England, America, Germany and Austria, musical terminology has been listed in the vernacular of those countries, by composers such as Anton Bruckner, Gustave Mahler, and other composers as well. It is also possible that even French composers have made use of French music terminology.

Attached as per verbatim a glossary of music terminology as displayed *infra*, namely,

# A Brief Dictionary of Music

## A

<b>accompaniment</b>	music that supports the main <a href="#">melody</a>
<b>acoustic</b>	non-electric
<b>adagio</b>	slow
<b>allegro</b>	fast, but not excessively
<b>alto</b>	the 2nd-highest voice in a 4-part <a href="#">choir</a>
<b>andante</b>	slowish, at a moderate walking pace
<b>aria</b>	solo song (also called 'air'), generally as part of an <a href="#">opera</a> or <a href="#">oratorio</a>

## B

<b>bar (US: measure)</b>	written music is divided into 'bars' or measures marked by vertical lines
<b>Baroque period</b>	the era of western <a href="#">classical music</a> , roughly from 1600 to 1750
<b>bass</b>	the lowest voice a 4-part choir; abbreviation of 'double bass'
<b>brass</b>	the group of instruments in the <a href="#">orchestra</a> or wind-band made of brass, i.e. trumpet, trombone, horn, tuba

## C

<b>cadence</b>	a coming to rest on a particular note or <a href="#">key</a> , as in the standard 'Amen' at the end of a <a href="#">hymn</a>
<b>cadenza</b>	a relatively brief, often showy solo in a <a href="#">concerto</a> or operatic <a href="#">aria</a>
<b>canon</b>	a piece of music in which a <a href="#">melody</a> is played and then imitated by one or more instruments after a set time
<b>cantata</b>	a <a href="#">work</a> usually for <a href="#">chorus</a> and <a href="#">orchestra</a> (from the Latin 'cantare', to sing)
<b>carol</b>	now, mainly a Christmas song with a regular <a href="#">rhythm</a>
<b>celesta</b>	a <a href="#">keyboard instrument</a> in which hammers strike metal plates with resonators – sounds like little high bells
<b>chamber music</b>	music for small groups of players, like a string <a href="#">quartet</a> or a piano <a href="#">trio</a> ; so called because it was originally played in the 'chamber' or home
<b>chorale</b>	a <a href="#">hymn</a> -like choral piece
<b>chord</b>	two or more notes played or sung together
<b>choir</b>	a group of singers, often divided into <a href="#">soprano</a> , <a href="#">alto</a> , <a href="#">tenor</a> ,

	<a href="#">bass</a>
<b>chorus</b>	1) as <a href="#">choir</a> , 2) a refrain: a recurring line or <a href="#">phrase</a> in a choral piece with verses in between
<b>Classical period</b>	the era of western <a href="#">classical music</a> , roughly from 1750 to 1820
<b>classical music</b>	generally, in the western tradition, <a href="#">acoustic</a> music which may still be performed years after it was written; therefore music in which the <a href="#">composer</a> is as important, often more important, than the performer
<b>clef</b>	the sign at the beginning of a <a href="#">stave</a> (or <a href="#">staff</a> ), denoting the <a href="#">pitch</a> of its lines and spaces
<b>coda</b>	an extra little section at the end of a <a href="#">work</a> or <a href="#">movement</a>
<b>composer</b>	somebody who writes music
<b>composition</b>	the process of writing music; a piece of music
<b>concerto</b>	a <a href="#">work</a> for solo instrument and <a href="#">orchestra</a> , generally in three <a href="#">movements</a> (fast-slow-fast)
<b>contrapuntal</b>	see <a href="#">counterpoint</a>
<b>conductor</b>	the person who directs an <a href="#">orchestra</a> or <a href="#">opera</a> during a performance
<b>counterpoint</b>	the interweaving of separate horizontal <a href="#">melodic</a> lines, as opposed to the accompaniment of a top-line (horizontal) <a href="#">melody</a> by a series of (vertical) <a href="#">chords</a>
<b>D</b>	
<b>development</b>	the middle section in <a href="#">sonata form</a> , normally characterised by progression through several <a href="#">keys</a>
<b>dotted rhythm</b>	a 'jagged' pattern of sharply distinguished longer and shorter notes, a long, accented note being followed by a short, unaccented one - or the other way around. Example: The Battle Hymn of the Republic: 'Mine <b>eyes</b> have seen the <b>glo-ry of the co-ming of the Lord</b> '
<b>duet, duo</b>	a <a href="#">work</a> for 2 players or singers in a group; a group of 2 players or singers
<b>dynamics</b>	the levels of quietness and loudness, and the terms that indicate them ( <a href="#">pianissimo</a> , <a href="#">fortissimo</a> etc.)
<b>E</b>	
<b>exposition</b>	the first section in <a href="#">sonata form</a> , where the main themes are introduced



## F

<b>fantasy, fantasia</b>	a free form, often sounding as if it were improvised, following the <a href="#">composer's</a> fancy rather than any formal structures
<b>finale</b>	the term for 'last <a href="#">movement</a> '
<b>flat</b>	a sign to the left of a note, showing it must be lowered by a <a href="#">semitone</a> ; also a term meaning the <a href="#">intonation</a> is below the notated <a href="#">pitch</a>
<b>folk music</b>	a particular area or country's traditional music, passed down through generations, often orally
<b>forte; fortissimo</b>	loud; very loud
<b>fugue, fugal</b>	an imitative <a href="#">work</a> in several overlapping parts. Fugue derives from the same principle as the common 'round' or <a href="#">canon</a> , though it can be much more complicated. It begins with a solo tune or short <a href="#">theme</a> (known as the 'subject'). When this has been played, the 2nd 'voice' (singer or instrument) answers with the same theme (subject), but in a different <a href="#">key</a> . While this 2nd voice is playing or singing the subject, the first continues with a new tune (known as a 'countersubject'). In the overlapping scheme of things, this is equivalent to the second <a href="#">phrase</a> of a round or canon ('Dormez-vous' in Frère Jacques; 'See how they run' in Three Blind Mice). When subject and countersubject complete their <a href="#">counterpoint</a> , a 3rd 'voice' enters with its own statement of the subject. Voice 2 now repeats voice one's countersubject, while voice one introduces a new countersubject. And so it goes, alternating with 'episodes' in which the various voices combine in free counterpoint, but with no full statements of the subject in any voice

## G

<b>Gregorian chant</b>	a big collection of church melodies from the Medieval period - one line is sung by all voices in <a href="#">unison</a>
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## H

<b>harmony</b>	the combining of notes to make <a href="#">chords</a> : these 'vertical' chords often accompany a 'horizontal' <a href="#">melody</a> - as in a <a href="#">hymn</a>
<b>hymn</b>	in Christian worship, songs with verses in praise of God

## I

<b>improvise</b>	to make up music as you go along, often using a well-known tune to start with
<b>interval</b>	the distance in <a href="#">pitch</a> between notes. For example, the interval between C and G is a 5th (C(1), D(2), E,(3), F(4), G(5))
<b>intonation</b>	the 'tuning' - whether the notes are exactly in tune, or sharp or flat
<b>J</b>	
<b>jazz</b>	a music created mainly by black Americans in the early 20th century, mixing together elements of European-American and tribal African musics; developed into many different forms, generally more relaxed than <a href="#">classical music</a>
<b>K</b>	
<b>key</b>	pieces of western <a href="#">classical music</a> are usually in particular keys, based on the notes of the western <a href="#">scale</a> (C major, G minor etc.); a key is a piece's home - the music can travel away from it, but usually comes back in the end (also see <a href="#">tonality</a> )
<b>keyboard instruments</b>	instruments with a keyboard that belong to the keyboard family, such as organ, piano, harpsichord
<b>L</b>	
<b>legato</b>	smooth, connected, the sound of one note 'touching' the sound of the next; as though in one breath
<b>libretto</b>	the text written especially for an <a href="#">opera</a> , <a href="#">oratorio</a> etc.
<b>Lied, Lieder</b>	'song', 'songs' in German. Refers to <a href="#">secular</a> songs written by 19th-century <a href="#">composers</a> such as Schubert, Schumann, Brahms
<b>M</b>	
<b>madrigal</b>	poetic and musical form of 14th-century Italy; 16th- or 17th-century setting of non-religious verse
<b>major</b>	refers to the <a href="#">key</a> of a piece of music - major usually sounds happier than <a href="#">minor</a>
<b>march</b>	a piece in 4/4 <a href="#">time</a> with a very regular beat, suitable for military marching
<b>mass</b>	the worship ceremony of the Christian church. Many

	<a href="#">composers</a> wrote masses
<b>measure</b>	see <a href="#">bar</a>
<b>Medieval music</b>	music before c. 1490
<b>melody (melodic)</b>	tune – normally the top line in a piece
<b>metre/time (metrical)</b>	the grouping together of beats in recurrent units of 2, 3, 4, 6 etc.; metre is the pulse of music
<b>minor</b>	refers to the <a href="#">key</a> of a piece of music – minor usually sounds sadder than <a href="#">major</a>
<b>minuet, menuet</b>	an originally French dance, in the <a href="#">folk</a> tradition, it can be seen as an ancestor of the <a href="#">waltz</a> : both have 3 beats in a <a href="#">bar</a> , and an elegance from being played and developed for years in royal courts of Europe
<b>modulation</b>	the movement from one <a href="#">key</a> to another; very important in <a href="#">sonata form</a>
<b>motet</b>	an unaccompanied, polyphonic choral piece, usually sacred – important in <a href="#">Medieval</a> and <a href="#">Renaissance periods</a>
<b>motif, motive</b>	a kind of musical acorn: a <a href="#">melodic/rhythmic</a> figure too brief to constitute a proper <a href="#">theme</a> , but one on which themes are built. A perfect example is the beginning of Beethoven's Fifth Symphony: ta-ta-ta <b>dah</b> ; ta-ta-ta <b>dah</b>
<b>movement</b>	a large, complete section in a <a href="#">symphony</a> or <a href="#">chamber work</a> (normally there are 3 or 4)
<b>N</b>	
<b>notation</b>	a visual system of writing down music
<b>O</b>	
<b>octave</b>	the simultaneous sounding of any note with its nearest namesake, up or down (C to C, F to F etc.)
<b>octet</b>	a <a href="#">work</a> for 8 players in a group; a group of 8 players
<b>opera</b>	a stage <a href="#">work</a> that combines words, drama, music (with singers and orchestra), and often elaborate scenery
<b>operetta</b>	comic forms of <a href="#">opera</a> : more fun, with lighter music; characters don't often die in operetta, but they die quite a lot in opera
<b>opus</b>	'work' in Latin: <a href="#">composers'</a> works are organised in 'opus' numbers: the lower the opus number, the earlier in the composer's life the work was written
<b>oratorio</b>	an extended musical setting of a <a href="#">sacred</a> text for performance on a concert stage by singers and <a href="#">orchestra</a> ;

<b>orchestra</b>	Handel's <i>Messiah</i> is an oratorio an organised body of bowed <a href="#">string instruments</a> , usually with <a href="#">woodwind</a> , <a href="#">brass</a> and <a href="#">percussion</a>
<b>orchestration</b>	the selection of different instruments in the <a href="#">orchestra</a> to play different bits (a flute for this line, perhaps the cellos for that one, etc.) - thus creating a particular overall sound 'colour'; some pieces originally for piano have then been 'orchestrated' - different notes are given to different orchestral instruments, so it is the same piece but has a richer, fuller sound
<b>overture</b>	a short orchestral piece at the beginning of an <a href="#">opera</a> , often containing a foretaste of the opera's main <a href="#">melodies</a> ; also an independent orchestral piece, but generally descriptive of a place or an event
<b>P</b>	
<b>period performance</b>	the performance of music in the style of the <a href="#">composer's</a> time: for example, instead of playing Bach's keyboard music on a piano it is played more 'authentically' on a harpsichord, as it would have been in his time
<b>percussion</b>	a group of instruments, both tuned (different <a href="#">pitches</a> available) and untuned (fixed pitch), that provide strong <a href="#">rhythmic</a> support and interesting sound 'colour' for a work; generally, these instruments are struck
<b>phrase</b>	a musical sentence, or part of a sentence: a smallish group of notes or <a href="#">bars</a> , that can be played or sung in one breath: e.g. 'Twinkle, twinkle, little star' (phrase 1) 'How I wonder what you are' (phrase 2)
<b>phrasing</b>	shaping a piece of music into <a href="#">phrases</a>
<b>piano; pianissimo</b>	soft; very soft
<b>pitch</b>	whether notes are low or high
<b>pizzicato</b>	plucked (strings)
<b>polyphony</b>	music with two or more interweaving <a href="#">melodic</a> lines
<b>prelude</b>	literally, a piece that is heard first and introduces another piece (as in the standard 'Prelude and <a href="#">Fugue</a> '); however, the name has been applied (most famously by Bach and Chopin) to describe free-standing short pieces
<b>presto; prestissimo</b>	very fast; even faster

## Q

<b>quartet</b>	a work for 4 players in a group; a group of 4 players
<b>quintet</b>	a work for 5 players in a group; a group of 5 players
<b>R</b>	
<b>recapitulation</b>	the third section in <a href="#">sonata form</a> , where the main <a href="#">themes</a> come home
<b>Renaissance period</b>	period the era of western <a href="#">classical music</a> , roughly from 1490 to 1600
<b>Requiem</b>	a mass for the dead
<b>rest</b>	a notational sign that indicates the absence of a sounding note - when the player stops playing
<b>rhythm (rhythmic)</b>	the grouping of musical sounds by duration (lengths of notes) and stress (leaning into certain notes)
<b>Rococo</b>	a term for the time between the <a href="#">Baroque</a> and <a href="#">Classical periods</a> when light, decorative music was being written, with no aim for spiritual depth or complex <a href="#">polyphonic</a> techniques
<b>Romantic period</b>	the era of western <a href="#">classical music</a> , roughly from 1820 to 1910
<b>rondo</b>	a <a href="#">movement</a> in which the main <a href="#">theme</a> , always given out at the beginning, makes repeated appearances, interspersed with contrasting sections known as 'episodes': generally, A-B-A-B-A, though in most rondos the episodes are different in each case: A-B-A-C-A
<b>S</b>	
<b>sacred</b>	religious
<b>scale</b>	from the Italian word <i>scala</i> ('ladder'); a series of nextdoor notes (A-B-C-D-E-F etc.), moving up or down. These 'ladders' contain the basic cast of characters from which <a href="#">melodies</a> are made and <a href="#">keys</a> established
<b>score</b>	the music of a piece written out on the page
<b>secular</b>	non-religious
<b>semitone</b>	half a <a href="#">tone</a> ; the smallest <a href="#">interval</a> in western <a href="#">classical music</a>
<b>septet</b>	a work for 7 players in a group; a group of 7 players
<b>serialism</b>	a radical method of <a href="#">composition</a> devised by the Second Viennese School in the 20th century (Schoenberg, Berg, Webern) where a tone-row of 12 notes is used as a mathematical basis of a composition, rather than the traditional <a href="#">melody/harmony</a> approach
<b>sextet</b>	a work for 6 players in a group; a group of 6 players



<b>sharp</b>	a sign to the left of a note, showing it must be raised by a <a href="#">semitone</a> ; also a term meaning the <a href="#">intonation</a> is above the notated <a href="#">pitch</a>
<b>sonata</b>	a piece normally for piano, or one orchestral instrument and piano, in <a href="#">sonata form</a>
<b>sonata form</b>	a complicated structure for pieces used by <a href="#">composers</a> from the <a href="#">Classical period</a> to the late 19th century. Basically it consists of 3 sections – the <a href="#">exposition</a> , <a href="#">development</a> , and <a href="#">recapitulation</a> . The exposition is where we meet the main <a href="#">themes</a> , the development is where they go exploring, and the recapitulation is when they come back home again; there is often a <a href="#">coda</a> at the end
<b>soprano</b>	the highest voice in a 4-part choir
<b>stave (US: staff)</b>	the 5-line pattern on which notes of music are written
<b>string instruments</b>	instruments sounded by the vibration of strings
<b>symphony</b>	a large, important work for orchestra in different <a href="#">movements</a> , some fast, some slow; the first movement is often in <a href="#">sonata form</a>
<b>syncopation</b>	accents falling on irregular beats, generally giving a 'swinging' feel; often found in <a href="#">jazz</a>
<b>T</b>	
<b>technique</b>	physical skill in playing an instrument
<b>tempo</b>	the speed of music
<b>tenor</b>	the 2nd-lowest voice in a 4-part choir
<b>theme</b>	usually, a recognisable <a href="#">melody</a> on which a piece is based
<b>time</b>	see <a href="#">metre</a>
<b>tonality (key)</b>	a complicated concept; put at its broadest, tonality has to do with a kind of tonal solar system in which each note (or 'planet'), each rung of the <a href="#">scale</a> , has a relationship with one particular note (or 'sun' ), which is known as the 'key-note' or 'tonic'. This is the music's home – it begins here, and comes back here at the end. When this planetary system is based on the note C, the key-note, or tonic, is C and the music is said to be 'in the <a href="#">key</a> of C'. The <a href="#">composer</a> can move to other keys ( <a href="#">modulation</a> ) which sometimes creates a feeling of unrest – this is resolved when music comes back to the key in which it started
<b>tone</b>	1) describes a player's sound; 2) a major 2nd <a href="#">interval</a> – the sum of 2 <a href="#">semitones</a>

<b>tone colour, timbre</b>	that property of sound which distinguishes a horn from a piano, a violin from a xylophone etc.
<b>trio</b>	a work for 3 players in a group; a group of 3 players
<b>triplet</b>	a grouping of three notes in the space of one beat (as in the 'Buckle-my' of 'One, two / Buckle-my shoe')
<b>U</b>	
<b>unison</b>	one line sung or played simultaneously, and at the same pitch, by all
<b>V</b>	
<b>variation</b>	when a <a href="#">composer</a> writes a tune and then composes various different versions of it, decorating it and probably changing the speed – a bit like dressing up a person in various clothes: the person is the same underneath but looks different (here, the tune is the same underneath, but sounds different)
<b>virtuoso</b>	a musician of exceptional <a href="#">technical</a> skill
<b>vivace</b>	vivacious, full of life
<b>W</b>	
<b>waltz</b>	a dance in 3/4 <a href="#">time</a> (1-2-3, 1-2-3) made very popular in 19th-century Vienna by the Strauss family
<b>woodwind</b>	instruments which are blown and (at least originally) were made of wood, such as the flute, oboe, clarinet and bassoon
<b>work</b>	a musical piece, often quite long

## Chapter 9: Ethnicity in Music.

There has been other groups of people who have composed music, such as negro slaves and those free in America, as there has been Caucasian musicians and

composers using Afro – American (Negro) themes in their music, and also impersonating Negroes such as in Al Jolson in the film called the Jazz Singer.

There have been people from all over the world of all racial, religious and ethnic groups that have composed music, which makes it extremely difficult for a seasoned musicologist to identify the nationality of ethnicity related that particular piece of music.

Negroes (Afro Americans, blacks, Bantu or Africans), people of mixed races and Eurasians, the Khoisan, the American Red Indian and the Australian Aborigine have particular style of music, as to Chinese and Japanese. What is interesting is that if the musicians from these groups were Western Trained and schooled, then the music will sound like that particular Western Country where the training was done.

Anton Rubinstein's music sounds from a Russian perspective to be German, and Russian by the Germans, Tchaikovsky's music is not considered to be Russian from the "Mighty Handful" a group of nationalist composers, represented and founded by Mily Alexeyevich Balakirev (1837 to 1910), The music of Anton Arensky, Alexander Glazunov, Peter Tchaikovsky, Anton Rubinstein, and Sergey Tanaiev (and his uncle of 5 years older than him), all have believe it or not have Russian Themes to their music, and many of their pieces sound Russian as well, although not all of their music sounds Russian.

Portuguese composers such as Joao Domingo Boitempo (1775 to 1842) and Vianna de la Motte, do not even sound Portuguese either. Boitempo's music could easily be mistaken for that of Beethoven, and De la Motte (a pupil of Liszt, being part of the last group of pupils), whose music sounds Romantic to Late Romantic.

The music of different countries have had nationalistic and domestic sounds pertinent to that country or region, and a musicologist can easily identify the tunes of that particular area.

Then we come to the Jews who are regarded by some as a kith, a race and / or a religion, who have faced brutality at the hands of gentiles and have at times been forced to take baptism. Some Jews took baptism out of choice and also some did so to further their careers in the music, technical and business fields.

Hereunder is a list of Jewish Composers, which are as follows,



JEWISH COMPOSERS OF CLASSICAL, LITERICAL AND RELATED MUSIC										
COMPILED BY C.D.GOLDBERG AS @ 31ST July 2009 IN SUPPORT OF A DOCTOR OF ARTS DEGREE FROM BELFORD UNIVERSITY										
MAIN COMPOSERS										
SURNAME	FIRST NAME / DATE BORN	PLACE OF BIRTH	DIED	PLACE OF DEATH	NATIONALITY	EXAMPLES OF COMPOSITIONS	REMARKS / COMMENTS	DISCOGRAPHY	REFERENCES	
ANTHEIL	GEORGE	1900 <small>TEBES, NEW JERSEY, USA</small>	1959	NEW YORK CITY, USA	AMERICAN	TRANSATLANTIC & 6 SYMPHONIES	"BAD BOY" OF MUSIC		LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
ARLEN (ARLUK)	HAROLD (HYMAN)	1905 <small>BUFFALO, NEW YORK</small>	1986	NEW YORK CITY, USA	AMERICAN	LIFE BEGINS AT 8:40	AMERICA'S SECOND STEPHEN FOSTER		LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
BENJAMIN	ARTHUR	1893 <small>SIDNEY, AUSTRALIA</small>	1960	?	AUSTRALIAN / BRITISH	THE DEVIL TAKE HER & PRIMA DONNA	?			
BERG	ALBAN	1885 <small>VIENNA</small>	1935	VIENNA	AUSTRIAN	WOZZEK	MODERN CLASSICAL			
BERNSTEIN	LEONARD	1918 <small>LAWRENCE, MASSACHUSETTS</small>	1990	NEW YORK CITY, USA	AMERICAN	FANCY FREE (BALET) & TWO SYMPHONIES	PREEMINENT PERSONALITY IN MODERN MUSIC		LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
BLITZTEIN	MARC	1905 <small>DELAGARD, ROMANIA, USA</small>	1964	PORTLAND, MAINE	AMERICAN	TRIPLE SEC & CAIN & PIANO CONCERTO	NEW AMERICAN MUSICAL - THEATER IDIOM		LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
BLOCH	ERNEST	1880 <small>GENÈVE, SWITZERLAND</small>	1959	PORT OREGON	SWISS / AMERICAN	CONCERTO GROSSO (1925)	MODERN CLASSICAL		LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
COPLAND	AARON	1900 <small>NEW YORK CITY, NEW YORK</small>	1990	NORTH HAVEN, NEW YORK	AMERICAN	THE SECOND HURRICANE	SYMBOL OF AMERICAN MUSIC		LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
DIAMOND	DAVID	1915 <small>ROCHESTER, NEW YORK</small>	?	?	AMERICAN	TOM (BALLET) AND A VIOLIN SONATA	COMPOSER WHO HAS BLENDED NEOCLASSICISM AND ROMANTICISM		LYMAN, D - 1986 - GREAT JEWS IN MUSIC	

DORÁTI	ANTAL	1906	BUDAPEST, HUNGARY	1906	GERZENSEE, SWITZERLAND	HUNGARIAN	SYMPHONY, CELLO & PIANO CONCERTOS	OUTSTANDING TRAINER OF ORCHESTRAS	LYMAN, D-1986 - GREAT JEWS IN MUSIC
FOSS	LUKAS	1922	BERLIN, GERMANY	?	?	GERMAN / AMERICAN	SYMPHONY & PIANO CONCERTO	EXPERIMENTALIST	LYMAN, D-1986 - GREAT JEWS IN MUSIC
GERSWIN	GEORGE	1898	BOSTON NEW YORK CITY, NEW YORK	1937	LOS ANGELES, CALIFORNIA	AMERICAN	CUBAN OVERTURE & PIANO CONCERTO	SYMPHONIC COMPOSER FROM TIN PAN ALLEY	LYMAN, D-1986 - GREAT JEWS IN MUSIC
GLASS	PHILIP	1937	BALTIMORE, MARYLAND	?	?	AMERICAN	EINSTEIN ON THE BEACH & AKHNATEN	UNIQUE, INFLUENTIAL COMPOSER	LYMAN, D-1986 - GREAT JEWS IN MUSIC
GOULD	MORTON	1913	NEW YORK CITY, NEW YORK	?	?	AMERICAN	FALL RIVER LEGEND & FIESTA (BALLETS)	POPULAR NATIVE AMERICAN CONCERT COMPOSER	LYMAN, D-1986 - GREAT JEWS IN MUSIC
HAAS	PAVEL	1899	CZECHOSLOVAKIA	1944	AUSCHWITZ, POLAND	CZECH	SONATA FOR PIANO AND TRIO, SALATAN AND A SYMPHONY	ENTARTE MUSIC	
HOROWITZ (GOROWITZ)	VLADIMIR	1904	BERDICHIV, UKRAINE	1989	NEW YORK CITY, USA	UKRAINIAN / AMERICAN	VALSE ECCENTRIC	LATE ROMANTIC	NAXOS HISTORICAL RECORDINGS
KERN	JEROME	1885	NEW YORK CITY, NEW YORK	1945	NEW YORK CITY, USA	AMERICAN	SALLY & SWEET ADELINE	FATHER OF MODERN AMERICAN THEATER MUSIC	LYMAN, D-1986 - GREAT JEWS IN MUSIC
KLEIN	GIDEON	1899	CZECHOSLOVAKIA	1944	AUSCHWITZ, POLAND	CZECH		ENTARTE MUSIC	
KLEMPERER	OTTO	1885	BRESLAU, GERMANY	1973	ZURICH, SWITZERLAND	GERMAN	SIX SYMPHONIES, AN OPERA AND A WALTZ	CORAGEOUS CONDUCTOR	LYMAN, D-1986 - GREAT JEWS IN MUSIC
KORNGOLD	ERICH	1897	BRESLAU, GERMANY	1957	LOS ANGELES, CALIFORNIA	BOHEMIAN	DIE TOTE STAD & VIOLIN CONCERTO	ONE OF THE LAST GREAT ROMANTIC COMPOSERS	LYMAN, D-1986 - GREAT JEWS IN MUSIC

KOUSSEVITSKY	SERGE	1874	RUSSIA, MOSCOW, RUSSIA	1951	BOSTON, MASSACHUSETTS	RUSSIAN / AMERICAN	DOUBLE BASS CONCERTO	CONDUCTOR OF NEW MUSIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
KRASA	HANS	1899	CZECHOSLOVAKIA	1944	AUSCHWITZ, POLAND	CZECH	BRUNDIBAR & VERLOUBUNG IM TRAUB	ENT ARTE MUSIC	
LANDOWSKA	WANDA	1879	WARSAW, POLAND	1959	LAKEVILLE, CONNECTICUT, USA	POLISH	LIBERATION FANFARE FOR BAND	LEADER OF THE HARPSICHORD REVIVAL	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
LOESSER	FRANK	1910	NEW YORK CITY, NEW YORK	1969	NEW YORK CITY, USA	AMERICAN	GUY & DOLLS	IMPORTANT BROADWAY COMPOSER	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
LOEWE	FRANK	1901	BERLIN, GERMANY	1988	PALMS SPRINGS, CALIFORNIA	GERMAN / AMERICAN	MY FAIR LADY & BRIGADOON	COMPOSER OF MUSICAL - THEATER CLASSICS	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
MAHLER	GUSTAV	1860	LAUSANNE, SWITZERLAND	1911	VIENNA, AUSTRIA	BOHEMIAN	10 SYMPHONIES & LIEDE	FIERY ROMANTIC @ THE CROSSROADS	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
MENDELSSOHN	FELIX	1809	HAMBURG, GERMANY	1847	LEIPZIG, GERMANY	GERMAN	5 SYMPHONIES & A MIDSUMMER NIGHTS DREAM	ONE OF THE MOST GIFTED MUSICIANS OF THE 19TH CENTURY	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
MEYERBEER	GIACOMO	1791	VOGELSDORF, GERMANY	1864	PARIS, FRANCE	GERMAN / FRENCH	WIRTH UND GAST & LES HUGUENOTS	LEADER OF FRENCH GRAND OPERA (ORIGINALY NAMED JAKOB LIEBMANN BEER)	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
MILHAUD	DARIUS	1892	ARLÈS, PROVENCE, FRANCE	1974	GERZENSEE, SWITZERLAND	FRENCH	CHRISTOPHE COLOMB & 6 CHAMBER SYMPHONIES	PROLIFIC FRENCH COMPOSER IDENTIFIED WITH POLYTONALITY	LYMAN, D - 1986 - GREAT JEWS IN MUSIC

MILSTEIN	NATHAN	1904	ODESSA, UKRAINE	1992	LONDON, UNITED KINGDOM	UKRAINIAN	NUMEROUS VIOLIN ARRANGEMENTS & TRANSCRIPTIONS AND SOME ORIGINAL WORKS INCLUDING PAGANINIANA	FIERY BUT DISCIPLINED VIOLINIST	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
MOSCHELES	IGNAZ	1794		1870		BOHEMIAN	SYMPHONY AND PIANO CONCERTOS	ROMANTIC	
MOZKOWSKI	MORITZ	1854	BRESLAU, GERMANY	1925	PARIS, FRANCE	GERMAN / FRENCH	PIANO & VIOLIN CONC. & BALLADE	ROMANTIC	
OFFENBACH	JACQUES	1819	COLOGNE, GERMANY	1880	PARIS, FRANCE	GERMAN / FRENCH	LES CONTES D'HOFFMANN, CELLO & PIANO PIECES	KING OF OPERETTA	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
PREVIN	ANDRÉ LUDWIG	1929	BERLIN, GERMANY	?	?	GERMAN	SYMPHONY, CELLO & PIANO CONCERTOS	MULTITALENTE D MUSICIAN	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
ROCHBERG	GEORGE	1918	PATERSON, NEW JERSEY	?	?	AMERICAN	SYMPHONIES, VIOLIN & OBOE CONCERTOS	LEADER OF POST MODERNISM	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
RODGERS	RICHARD	1902	BRONX, NEW YORK CITY, USA	1979	NEW YORK CITY, USA	AMERICAN	NURSERY BALLET & GHOST TOWN BALLET	DEAN OF AMERICAN MUSICAL - THEATER COMPOSERS	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
RUBINSTEIN	ANTON	1829	UKRAINE, RUSSIA	1894	PETERHOF, RUSSIA	RUSSIAN	FIVE PIANO CONCERTOS, A VIOLIN CONCERTO AND SIX SYMPHONIES	LEGENDARY RUSSIAN MUSICIAN	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SCHNABEL	ARTUR	1882	VIENNA, AUSTRIA	1951	AARAU, SWITZERLAND	BOHEMIAN / AUSTRIAN / GERMAN	THREE SYMPHONIES, FIVE STRING QUARTETS AND PIANO PIECES	INTERPRETER OF BEETHOVEN	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SCHOENBERG	ARNOLD	1874	VIENNA, AUSTRIA	1951	LOS ANGELES, CALIFORNIA	AUSTRIAN	PIANO, VIOLIN & CELLO CONCERTOS	A SEMINAL FIGURE IN 20TH CENTURY MUSIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC

SCHULLER	GUNTHER	1925	NEW YORK CITY, NEW YORK	?	?	AMERICAN	HORN & VIOLIN CONCERTOS	COMPOSER OF THIRD - STREAM MUSIC		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SCHUMAN	WILLIAM	1910	NEW YORK CITY, NEW YORK	1992	NEW YORK CITY, USA	AMERICAN	SYMPHONIES AND A VIOLIN CONCERTO	ONE OF AMERICA'S MOST INFLUENTIAL MUSICIANS		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SONDHEIM	STEPHEN	1930	NEW YORK CITY, NEW YORK	?	?	AMERICAN	INCIDENTAL MUSIC SUCH AS AN INVITATION TO A MARCH	LEADER OF CONTEMPORARY AMERICAN MUSICAL THEATER		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
STOKOWSKI	LEOPOLD	1882		1977		RUSSIAN?	SYMPHONIC TRANSCRIPTIONS & TRADITIONAL SLAVIC CHRISTMAS MUSIC	TRANSCRIPTIONS	SYMPHONIC TRANSCRIPTIONS, NAXOS 8.557645	NAXOS CD
STYNE	JULE	1905	LONDON, ENGLAND	1994	NEW YORK CITY, USA	ENGLISH	STAGE & FILM MUSIC	COMPOSER OF MEMORABLE POPULAR SONGS		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
TSABARY	ELDAD	1969	ISREAL			ISREALI / CANADIAN		MODERN CLASSICAL		
ULLMANN	VIKTOR	1898	CZECHOSLOVAKIA	1944	AUSCHWITZ, POLAND	CZECH	KAIZER VON ATLANTIS, STRING QUARTET & SLAWSCHIE RHAPSODIE	ENTARTE MUSIC		
WALTER	BRUNO	1876	BERLIN, GERMANY	1962	BEVERLY HILLS, CALIFORNIA	GERMAN / AMERICAN	SYMPHONIES AND CHAMBER WORKS	ARTICULATE CONDUCTOR		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WEIL	KURT	1900	DESSAU, GERMANY	1950	NEW YORK CITY, USA	GERMAN / AMERICAN	BALLET AND SYMPHONIES	INNOVATIVE THEATER COMPOSER		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WEINBERGER	JAROMIR	1896	PRAGUE, CZECHOSLOVAKIA	?	USA	CZECH	SCWANDA THE BAGPIPER & WALLENSTEIN	LATE ROMANTIC		

WEINER	LAZAR	1897	CHENKASS, UZBEK	1982	NEW YORK CITY, USA	UKRAINIAN / AMERICAN	FIGHT FOR FREEDOM, STRING QUARTETT AND PIANO PIECES	AMERICA'S GREATIST YIDDISH COMPOSER	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WOLPE	STEFAN	1902	BERLIN, GERMANY	1972	NEW YORK CITY, USA	GERMAN / AMERICAN	SYMPHONY & OBOE SONATA	COMPOSER WITH A PROFOUNDLY ORIGINAL MUSICAL VISION	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WYNER	YEHUDI	1929	CALGARY, CANADA	?	?	CANADIAN	DE CAMERA FOR PIANO & ORCHESTRA	RHAPSODIC COMPOSER	
THUMBENAIL SKETCHES (LESSOR KNOWN COMPOSERS)									
ABELIOVICH	LEV MOYSEVICH	1912	VILNA, LITHUANIA	?	?	LITHUANIAN	3 SYMPHONIES AND SYMPHONIC PICTURES (1958)	ENGAGED IN THE STUDY OF BELORUSSIAN FOLK MUSIC	ENCYCLOPEDIA JUDAICA, 1971, KETER PUBLISHING HOUSE LTD, JERUSALEM
ACHRON	ISIDORE	1892	WARSAW, POLAND	1948	NEW YORK CITY, USA	POLISH / AMERICAN	TWO PIANO CONCERTOS & SUITE GROTESQUE FOR ORCHESTRA	ROMANTIC TRADITION	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
ACHRON	JOSEPH	1886	LODZSEJ, POLAND	1943	LOS ANGELES, CALIFORNIA	POLISH / AMERICAN	THREE VIOLIN CONCERTOS	ATONALITY & POLYTONALITY	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
ADLER	LARRY	1914	BALTIMORE, MARYLAND	?	?	AMERICAN / ENGLISH	GENEVIEVE & A HIGH WIND IN JAMAICA	HARMONICA PLAYER	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
AGUILAR	ERANDE ABRAHAM	1824	LONDON, ENGLAND	1904	LONDON UNITED KINGDOM	ENGLISH	OPERAS, CANTATAS & SYMPHONIES	ROMANTIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
ALKAN (MORHANGE)	CHARLES	1813	PARIS, FRANCE	1888	PARIS, FRANCE	FRENCH	TWELVE STUDIES FOR PIANO	ROMANTIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC

APPELBAUM	LOUIS	1918	TORONTO, CANADA	?	?	CANADIAN	THE STRATFORD FANFARES & CONCERTANTE	MODERN CLASSICAL	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
ARPA	GIORGIO ARMANDO DELL	C1525	NAPLES, ITALY	1602	NAPLES, ITALY	ITALIAN	VOCAL WORKS	PRE BAROQUE/ EARLIEST KNOWN JEWISH COMPOSER	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
AVSHALOMOV	AARON	1894	NIOLOAYEVSK, RUSSIA	1965	NEW YORK CITY, USA	RUSSIAN	THE SOLE OF THE CHIN (BALLET) & THE GREAT WALL (OPERA)	CHINESE MELODIES & RHYTHMS	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
AVSHALOMOV	JACOB	?	?	?	?	AMERICAN	COMPOSER & SON OF AARON AVSHALOMOV	?	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BABIN	VICTOR	1908	MOSCOW, RUSSIA	1972	CLEVELAND, OHIO	RUSSIAN	TWO CONCERTOS FOR TWO PIANOS & ORCHESTRA	MODERN CLASSICAL	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BACHMANN	ALBERTO ABRAHAM	1875	GENEVA, SWITZERLAND			RUSSIAN/SWISS/FRENCH	THREE CONCERTOS, A SONATA AND TWO SUITS	VIOLINIST AND COMPOSER	SALESKI, GIDEL (1927) MUSICIANS OF A WANDERING RACE
BARNETT	JOHN	1802	BEDFORD, ENGLAND	1890	LECKHAMPTON, ENGLAND	ENGLISH	OPERA - THE MOUNTAIN SYLPH	ROMANTIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BARNETT	JOHN FRANCIS	1837	LONDON, ENGLAND	1916	LONDON, UNITED KINGDOM	ENGLISH	ORCHESTRAL WORKS & SALON PIECES	NEPHEW OF JOHN BARNETT	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BELY	VICTOR	1904	BERDICHEV, UKRAINE	1983	MOSKOW, RUSSIA	UKRAINIAN	SONGS AND CHORAL WORKS	WRITING IN A POPULAR STYLE	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BENATSKY	RALPH (RUDOLF)	1884	Belarusian - RUSSIAN, UKRAINE	1957	ZURICH, SWITZERLAND	CZECH	OPERETTA - THE WHITE HORSE INN, SONGS & FILM MUSIC	WORKING MOSTLY IN VIENNA & BERLIN	LYMAN, D - 1986 - GREAT JEWS IN MUSIC



BENDIX	MAX	1866	DETROIT, MICHIGAN, USA				GERMAN / ENGLISH	OPERA - THE LILLY OF KILARNEY & TWO PIANO CONCERTOS	PERFORMED WITH A PRE-LISZTIAN CLARITY		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BENEDICT	JULIUS	1804	STUTTGART, GERMANY	1885	LONDON, UNITED KINGDOM						
BERGER	ARTHUR	1912	NEW YORK CITY, NEW YORK	?	?		AMERICAN	WOODWIND QUARTET & CHAMBER MUSIC	NOTABLY HIS CLEAR TEXTURES AND LARGE, NERVOUS MELODIC LEAPS		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BERGSON (SONNENBERG)	MICHAEL (MICHAEL)	1820	WARSAW, POLAND	1898	LONDON, UNITED KINGDOM		POLISH	OPERAS, SONGS AND A VARIETY OF INSTRUMENTAL WORKS	HIS PIANO MUSIC IS PATTERNED AFTER CHOPIN'S, FATHER OF THE GREAT FRENCH PHILOSOPHER HENRI BERGSON		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BERLIN (WOLF)	ANTON (ARON)	1817	AMSTERDAM, THE NETHERLANDS	1870	AMSTERDAM, THE NETHERLANDS		DUTCH	A WIDE VARIETY OF SECULAR AND LITURGICAL MUSIC	CORRESPONDED WITH MENDELSSOHN & MEYERBERR		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BERLINSKI	HERMAN	1910	LEIPZIG, GERMANY	?	?		GERMAN	FLUTE SONATA	MODERN CLASSICAL		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BERNSTEIN	ELMER	1910	NEW YORK CITY, NEW YORK	?	?		AMERICAN	FILM MUSIC	IS A CONCERT PIANIST		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BINDER	ABRAHAM WOLFE	1895	NEW YORK CITY, NEW YORK	1966	NEW YORK CITY, USA		AMERICAN	OPERA - A GOAT FROM CHELM	TRADITIONAL		LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BLANTER	MATEV	1903	PODOLSK, RUSSIA / MOSCOW, RUSSIA	?	?		RUSSIAN	SONGS INCLUDING "KATYUSHA" (1938)	RUSSIAN FLAVOURED MUSIC		LYMAN, D - 1986 - GREAT JEWS IN MUSIC



BLECH	LEO	1871	AACHEN, GERMANY	1958	BERLIN, GERMANY	GERMAN	OPERAS	OPERAS COMPOSED IN THE TRADITION OF ENGELBERT HUMPERDINCK	LYMAN, D-1986 - GREAT JEWS IN MUSIC
BLOCH	ANDRÉ	1873	VERMONT, GERMANY FOR BACH	1960	PARIS, FRANCE	FRENCH	SUITE PASTINIEUNE FOR CELLO & ORCHESTRA (1948)	MODERN CLASSICAL	LYMAN, D-1986 - GREAT JEWS IN MUSIC
BLUMENFELD	FELIX	1863	BERG, GERMANY FOR BACH	1931	MOSKOW, RUSSIA	RUSSIAN	PIANO VARIATIONS & PRELUDES	WAS INFLUENCED BY CHOPIN	LYMAN, D-1986 - GREAT JEWS IN MUSIC
BLUMENTHAL		1829	HAMBURG, GERMANY	1908	LONDON, UNITED KINGDOM	GERMAN / ENGLISH	SENTIMENTAL SONGS	COMPOSED PIANO PIECES IN A FASHIONABLE SALON STYLE	LYMAN, D-1986 - GREAT JEWS IN MUSIC
BOCK	JERRY (JERROLD)	1928	NEW HAVEN, CONNECTICUT	?	?	AMERICAN	FIORILLO & THE ROTHCHILD	BROADWAY IDIOM	LYMAN, D-1986 - GREAT JEWS IN MUSIC
BRAHAM (ABRAHAM)	JOHN	1774	LONDON, ENGLAND	1856	LONDON, UNITED KINGDOM	ENGLISH	SONGS INCLUDING THE DEATH OF "NELSON"	TENOR & COMPOSER	JACOBS A, A NEW DICTIONARY OF MUSIC 1972 PENGUIN BOOKS & LYMAN, D-1986 - GREAT JEWS IN MUSIC
BRANT	HENRY	1913	MONTREAL, CANADA	?	?	CANADIAN	ANTHONY I, THE GRAND UNIVERSAL CIRCUS & VOYAGE FOUR	SPATIAL-ANTIPHONAL MUSIC	LYMAN, D-1986 - GREAT JEWS IN MUSIC
BRÜLL	IGNAZ	1846	VIENNA, AUSTRIA	1907	VIENNA, AUSTRIA	BOHEMIAN / AUSTRIAN	TWO PIANO CONCERTOS & OPERA DAS GOLDENE KREUZ	ROMANTIC TRADITION	LYMAN, D-1986 - GREAT JEWS IN MUSIC

CASTELNUOVO - TEDESCO	MARIO	1895	FLORANCE, ITALY	1968	LOS ANGELES, CALIFORNIA	ITALIAN / AMERICAN	GUITAR & VIOLIN CONCERTOS	MILD BUT SOPHISTICATED STYLE OF MODERNISM	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
CERVETTO	GIA CORBIE BA SEVI	C1682	ITALY	1783	LONDON, UNITED KINGDOM	ITALIAN / ENGLISH	CHAMBER PIECES INVOLVING THE CELLO	ONE OF THE ITALIANS WHO FIRST BROUGHT THE CELLO INTO FAVOUR AS A SOLO INSTRUMENT	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
CERVETTO	JAMES	?	?	?	?	ENGLISH	CELLIST AND COMPOSER	SON OF G B CERVETTO	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
CHAGRIN	FRANCIS	1905	BUCHAREST, ROMANIA	1972	LONDON, UNITED KINGDOM	RUMANIAN / ENGLISH	TWO SYMPHONIES AND THEATER AND FILM SCORES	THEATER AND FILM MUSIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
CHAJES	JULIUS	1910	BERLIN, GERMANY / ISRAEL	1985	ROYAL OAK, MICHIGAN, USA	RUSSIAN (GERMAN) / AMERICAN	VARIETY OF INCIDENTAL PIECES AND VOCAL WORKS	COMPOSER & PIANIST	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
CHASINS	ABRAM	1903	NEW YORK CITY, NEW YORK	1987	NEW YORK CITY, USA	AMERICAN	TWO PIANO CONCERTOS AND PARADE FOR ORCHESTRA	HIS COMPOSITIONS ARE COLOURFULLY NEOROMANTIC IN STYLE	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
COHN	AL(VIN)	1925	NEW YORK CITY, NEW YORK, USA	1988	PARIS, FRANCE / NEW YORK, USA	AMERICAN	WROTE MATERIAL FOR TV VARIETY SHOWS AND ORCHESTRATED BROADWAY MUSICALS	PLAYED THE SAXOPHONE IN BANDS	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
COLEMAN (KAUFMAN)	ICY (SEYMOUR)	1929	NEW YORK CITY, NEW YORK, USA	?	?	AMERICAN	SONGS SUCH AS WITCHCRAFT, FILM SCORES AND BACKGROUND SCORES SUCH AS FATHER GOOSE	MUSIC FOR RADIO AND TV SHOWS	LYMAN, D - 1986 - GREAT JEWS IN MUSIC

COSTA	MICHAEL ANDREW A. COSTA	1808	NAPLES, ITALY	1884	BRIGHTON (DROVE), ENGLAND	ITALIAN / ENGLISH	ORATORIOS, NAAMAN & ELL, SYMPHONIES & OPERAS	ROMANTIC TRADITION		SCHOLES, P. A. - 1955 - THE OXFORD COMPANION TO MUSIC.
COWEN	FREDERICK HENRY	1852	KINGSTON, JAMAICA	1935	LONDON, UNITED KINGDOM	ENGLISH	ORCHESTRAL PIECES SUCH AS THE BUTTERFLY'S BALL (1901) & IN THE OLDEN TIME (1883)	ROMANTIC TRADITION		LYMAN, D. - 1986 - GREAT JEWS IN MUSIC
DAMROSCH	WALTER JOHANNES	1862	BRISLAU, GERMANY	1950	NEW YORK, USA.	GERMAN / AMERICAN	THREE OPERAS, FOR EXAMPLE: THE SCARLET LETTER & A VIOLIN SONATA	ROMANTIC TRADITION		LYMAN, D. - 1986 - GREAT JEWS IN MUSIC
DAMROSCH	FRANK HEINO	1859	BRISLAU, GERMANY	1957	USA, UNCERTAIN	GERMAN / AMERICAN		SONE OF LEOPOLD DAMROSCH		SALESKI, GIDEL (1927) MUSICIANS OF A WANDERING RACE
DAMROSCH	LEOPOLD	1832	GERMANY	1885	USA, UNCERTAIN	GERMAN / AMERICAN		FATHER OF WALTER & FRANK HEINO DAMROSCH		SALESKI, GIDEL (1927) MUSICIANS OF A WANDERING RACE
DAVID	FERDINAND	1810	HAMBURG, GERMANY	1873	LAAR KLOSTER, SWITZERLAND.	GERMAN	FIVE VIOLIN CONCERTOS	VIOLINIST AND COMPOSER		JACOBS A, A NEW DICTIONARY OF MUSIC, 1970 PENGUIN REFERENCE BOOKS & LYMAN, D. - 1986 - GREAT JEWS IN MUSIC
DAVID	SAMUEL	1836	PARIS, FRANCE	1895	PARIS, FRANCE	FRENCH	OPERAS, SYMPHONIES & VOCAL PIECES INCLUDING SYNAGOGAL WORKS	ROMANTIC TRADITION		LYMAN, D. - 1986 - GREAT JEWS IN MUSIC

DAVIDOV (DAVIDOFF)	KARK	1838	<small>GRAND PRINCE OF RUSSIA (1870-1881)</small>	1889	MOSKOW, RUSSIA	RUSSIAN	CELLO MUSIC WITH ORCHESTRA	ROMANTIC TRADITION	NAXOS LABEL LYMAN, D - 1986 - GREAT JEWS IN MUSIC
DESSAU	PAUL	1894	HAMBURG, GERMANY	1979	EAST BERLIN, EAST GERMANY	GERMAN	OPERA: EINSTEIN (1973), INCIDENTAL MUSIC AND FILM SCORES	VIENNESE EXPRESSIONISM WITH SOME TRACE OF JEWISH FOLK ELEMENTS	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
DRESDEN	SEM	1881	<small>AMERICAN THEATRE (1870-1881)</small>	1957	THE HAGUE, THE NETHERLANDS	DUTCH	CHORUS TRAGICUS (1927), SOLO CONCERTOS AND DANSELITSEN FOR ORCHESTRA (1951). ALSO CHORUS SYMPHONICUS (1955)	GERMAN NEOROMANTIC AND FRENCH IMPRESSIONIST STYLES	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
DUKAS	PAUL	1865	PARIS, FRANCE	1935	PARIS, FRANCE	FRENCH	THE SORCERER'S APPRENTICE (1897) AND PIANO SONATA (1901), ALSO SYMPHONY IN C MAJOR (1896)	LATE ROMANTIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
EDWARDS	SHERMAN	1919	NEW YORK CITY, NEW YORK, USA	1981	NEW YORK CITY, NEW YORK, USA	AMERICAN	BROKEN-HEARTED MELODY WITH LYRICS BY HAL DAVID (1959) & BROADWAY MUSICAL 1776 (1969)	MUSICALS	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
EDWARDS (SIMON)	<small>CHICAGO (1870-1881)</small>	1879	<small>THEATRE (1870-1881)</small>	1945	LOS ANGELES, CALIFORNIA	GERMAN / AMERICAN	SCHOOL DAYS WITH LYRICS BY WILL D. COBB (1907)	MUSICALS	LYMAN, D - 1986 - GREAT JEWS IN MUSIC

EISLER	HANS	1898	LEIPZIG, GERMANY	1962	EAST BERLIN, EAST GERMANY	GERMAN	TWO PIANO SONATAS, RHAPSODY FOR SOPRANO AND ORCHESTRA (1949) AND FILM MUSIC. ALSO THE EAST GERMAN NATIONAL ANTHEM	EARLY MUSIC RESEMBLING THAT OF ARNOLD SCHOENBERG	LYMAN, D- 1986 - GREAT JEWS IN MUSIC
ELLIS	VIVIAN	1903	HAMSTEAD, ENGLAND	UNCERTAIN	UNCERTAIN	ENGLISH	MR. CINDERS (1928) & BLESS THE BRIDE (1947)	ENGLISH COMEDIES AND REVUES	LYMAN, D- 1986 - GREAT JEWS IN MUSIC
ENGEL	JOSE OVERHAUSER (OR GRIZARD)	1868	BERDYANSK, UKRAINE	1927	TEL AVIV, PALESTINE	UKRAINIAN	INCIDENTAL MUSIC TO THE PLAY "THE DYBBUK" (1922)	EARLIEST PIONEER OF MODERN JEWISH FOLK MUSIC	LYMAN, D- 1986 - GREAT JEWS IN MUSIC
ERLANGER	CAMILLE	1863	PARIS, FRANCE	1919	PARIS, FRANCE	FRENCH	OPERA: LE JUIF POLONAIS (1900)	WON THE PRIX DE ROME IN 1888	LYMAN, D- 1986 - GREAT JEWS IN MUSIC
FALL	LEO (POLD)	1873	BRATISLAVA, SLOVAKIA (OR HUNGARY)	1925	VIENNA, AUSTRIA	CZECH	COMPOSED OPERETTAS SUCH AS: THE DOLLAR PRINCES (1907), THE ROSE FROM STAMBOUL (1916) & MADAME POMPADOUR (1922)	LIGHT CLASSICAL MUSIC	LYMAN, D- 1986 - GREAT JEWS IN MUSIC
FEITELBERG	GEORGE (OR GREGOR)	1879	WARSAW, POLAND	1953	KATOWICE, POLAND	RUSSIAN / POLISH	ORCHESTRAL WORKS, CHAMBER MUSIC AND SONGS	BASED ON GERMAN AND RUSSIAN LATE ROMANTICISM	LYMAN, D- 1986 - GREAT JEWS IN MUSIC
FEITELBERG	JERZY	1903	WARSAW, POLAND	1951	NEW YORK CITY, NEW YORK, USA	POLISH / AMERICAN	PROJECTIONS I-V FOR INSTRUMENTAL ENSEMBLES	MODERN CLASSICAL	LYMAN, D- 1986 - GREAT JEWS IN MUSIC
FELDMAN	MORTON	1926	NEW YORK CITY, NEW YORK, USA	UNCERTAIN	UNCERTAIN	AMERICAN	THE SONG OF MIRIAM (1949)	FILM MUSIC	LYMAN, D- 1986 - GREAT JEWS IN MUSIC
FRANKEL	BENJAMIN	1906	LONDON, ENGLAND	1973	LONDON, UNITED KINGDOM	ENGLISH	THE SONG OF MIRIAM (1949)	THE SONG OF MIRIAM (1949)	LYMAN, D- 1986 - GREAT JEWS IN MUSIC
FREED	ISIDORE	1900	BRISTOL, ENGLAND	1960	NEW YORK CITY, NEW YORK, USA	RUSSIAN / AMERICAN	THE SONG OF MIRIAM (1949)	THE SONG OF MIRIAM (1949)	LYMAN, D- 1986 - GREAT JEWS IN MUSIC
FRIEDMANN	ARON	1855	SCHTAKI (OR SZAKI)	1936	BERLIN, GERMANY	LITHUANIAN	THE SONG OF MIRIAM (1949)	THE SONG OF MIRIAM (1949)	LYMAN, D- 1986 - GREAT JEWS IN MUSIC
FROMM	HERBERT	1905	KITZINGER, GERMANY			GERMAN	THE SONG OF MIRIAM (1949)	THE SONG OF MIRIAM (1949)	LYMAN, D- 1986 - GREAT JEWS IN MUSIC

Géralge	André	1856	Paris, France	1926	Chessy, France	French	A variety of orchestral and chamber music, including symphonies, string quartets and a symphony for orchestra and symphonies.	1910-1911	1910-1911
Gernsheim	Friedrich	1839	Worms, Germany	1916	Berlin, Germany	German	String quartets and a symphony for orchestra and symphonies.	1910-1911	1910-1911
Gilre	Bernold Moritzovich	1875	Kiev, Ukraine		Moscow, Russia	Russian	Ballet and symphonies.	1910-1911	1910-1911
Gnessin (Gnessin)	Michael (Mikhail)	1883	Sorokov, Don, Russia	1957	Moscow, Russia	Russian	Opera Abraham's Youth (1920).	1910-1911	1910-1911
Godowsky	Leopold	1870	Vienna, Austria	1938	New York, USA	Lithuanian	Opera Abraham's Youth (1920).	1910-1911	1910-1911
Gold	Ernest	1921	Vienna, Austria	1938	New York, USA	Austrian	Alt Wien (1920).	1910-1911	1910-1911
Goldfaden	Abraham	1840	Vienna, Austria	1908	New York, USA	Ukrainian	Adagio for Violin and Piano.	1910-1911	1910-1911
Goldman	Edwin Frank	1878	Louisville, Kentucky, USA	1956	New York City, New York, USA	American	One Hundred Marches.	1910-1911	1910-1911
Goldman	Richard Frank	1910	New York City, New York, USA	1980	Baltimore, Maryland, USA	American	Concerto in A Major and Piano Ballade.	1910-1911	1910-1911
Goldmark	Karl	1830	Keszthely, Hungary	1915	Vienna, Austria	Hungarian	Requiem for Soprano and Voice.	1910-1911	1910-1911
Goldmark	Rubin	1872	New York City, New York, USA	1936	New York City, New York, USA	American	Requiem for Soprano and Voice.	1910-1911	1910-1911
Goldschmidt	Otto	1829	Hamburg, Germany	1907	London, United Kingdom	German	Requiem for Soprano and Voice.	1910-1911	1910-1911
Goodman	Steve	1948	Chicago, Illinois, USA			American	High and Outside (1979).	1910-1911	1910-1911
Gore	Lesley	1946	New York City, New York, USA			American	It's My Party (1963).	1910-1911	1910-1911
Gruenberg	Louis	1884	Starobit, Lithuania	1964	Beverly Hills, California	Russian	Violin Concerto.	1910-1911	1910-1911
Guthrie	Arlo	1947	New York City, New York, USA			American	Alice's Restaurant (1967).	1910-1911	1910-1911
Hahn	Reynaldo	1875	Caracas, Venezuela	1947	Paris, France	Venezuelan	Ciboulette (1923).	1910-1911	1910-1911
Halévy (Levy)	Jacques Fromental	1799	Paris, France	1862	Nice, France	French	La Juive.	1910-1911	1910-1911
Hambourg	Mark	1879	Bozhar, Russia	1960	Cambridge, England	Russian	Variazioni on a Theme of Paganini.	1910-1911	1910-1911
Hamilisch	Marvin	1944	New York City, New York, USA			American	The Way We Were (1973).	1910-1911	1910-1911
Haubentock-Ramati	Roman	1919	Cracow, Poland			Polish	Petite Musique de Nuit.	1910-1911	1910-1911
Heleman	Max	1901	Radzan, Poland	1963	Dallas, Texas, USA	Polish	Liturgical Music.	1910-1911	1910-1911
Heller	Stephen (Jacob)	1813	Pest (Now Budapest), Hungary	1888	Paris, France	Hungarian	Piano Studies.	1910-1911	1910-1911
Hemsi	Alberto (Full Name, Alberto Hemsi Chichurel)	1896	Kasaba (Now Turgutlu), Turkey	1975	Paris, France	Turkish	Orchestral Chamber and Vocal Pieces.	1910-1911	1910-1911
Herrmann	Bernard	1911	New York City, New York, USA	1975	Los Angeles, California	American	Cantata Moby Dick (1938).	1910-1911	1910-1911
Herz	Henri (Heinrich)	1803	Vienna, Austria	1888	Paris, France	Austrian	Salon Pieces and Piano Concertos.	1910-1911	1910-1911
Hiller	Ferdinand	1811	Frankfort on the Main, Germany	1885	Cologne, Germany	German	Orchestral Chamber and Vocal Pieces.	1910-1911	1910-1911
Hollaender	Friedrich	1896	London, England	1976	Munich, Germany	English / German	Der Blaue Engel (1930).	1910-1911	1910-1911









SCHREKER	FRANZ	1878	MONACO	1934	BERLIN, GERMANY	AUSTRIAN	OPERAS SUCH AS DER FERNE KLANG AND A BALLET AFTER OSCAR WILDE'S THE BIRTHDAY OF THE INFANTA	OWN LEBRETTOS WHICH HE EMPHASIZED PSYCHOLOGICAL CONFLICTS	JACOBS A, A NEW DICTIONARY OF MUSIC, 1970 PENGUIN REFERENCE BOOKS & LYMAN, D- 1986 - GREAT JEWS IN MUSIC
SCHULHOFF	ERWIN	1894	PRAGUE, BOHEMIA (CZECHOSLOVAKIA)	1942	PRAGUE, BOHEMIA (CZECHOSLOVAKIA)	CZECHOSLOVAKIAN	STAGE, VOCAL, CHAMBER AND ORCHESTRAL WORKS, ALSO SIX SYMPHONIES	GREAT GRAND NEPHEW TO JULIUS SCHULHOFF	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SCHULHOFF	JULIUS	1825	PRAGUE, BOHEMIA (CZECHOSLOVAKIA)	1898	BERLIN, GERMANY	CZECHOSLOVAKIAN	SOME EXCELLENT SALON PIANO PIECES	GREAT GRAND UNCLE TO ERWIN SCHULHOFF	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SECUNDA	SHOLOM	1894	ALEREKANDRIA, UEGADNE	1974	NEW YORK CITY, NEW YORK, USA	UKRAINIAN	DOZENS OF YIDDISH OPERETTAS, MUSICAL PLAYS, CHAMBER PIECES, ORATORIOS AND LITURGICAL MUSIC	KLEZMER TYPE MUSIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SEDAKA	NEIL	1939	NEW YORK CITY, NEW YORK, USA	UNCERTAIN	UNCERTAIN	AMERICAN	SONGS WITH LYRICS BY HOWARD GREENFIELD, SUCH AS STUPID CUPID (1958) & OH CAROL (1959)	CLASSICAL PIANIST, COMPOSER AND SINGER	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SEIBER	MATYS	1905	BUDAPEST, HUNGARY	1960	NEW YORK CITY, NEW YORK, USA	HUNGARIAN	CANTATA: ULYSSES (1947), ORCHESTRAL WORKS AND CHAMBER MUSIC	HIS MUSIC SHOWS INFLUENCE OF JAZZ, SCHOENBERG & BARTOK	LYMAN, D - 1986 - GREAT JEWS IN MUSIC

SENDREY	ALBERT	1911	CHICAGO, ILLINOIS, USA	UNCERTAIN	UNCERTAIN	AMERICAN	BACKGROUND SCORE FOR THE FILM FATHER'S LITTLE DIVIDEND (1951) & ORIGINAL SUIT FOR ORCHESTRA (1935)	SON OF ALFRED SENDREY	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SENDREY (SZENDREI)	ALFED (ALADAR)	1884	BUDAPEST, HUNGARY	1976	LOS ANGELES, CALIFORNIA, USA	HUNGARIAN	AN OPERA, A SYMPHONY, CHORAL WORKS & CHAMBER PIECES	FATHER OF ALBERT SENDREY	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SHAPERO	HAROLD	1920	LYNN, MASSACHUSETTS, USA	UNCERTAIN	UNCERTAIN	AMERICAN	SYMPHONY FOR CLASSICAL ORCHESTRA (1947) & ARIOSO VARIATIONS FOR PIANO (1948)	INFLUNCED BY SCHOENBERG'S TWELVE TONE & AESTHETIC TECHNIQUE	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SIMON	CARLY	1945	NEW YORK CITY, NEW YORK, USA	UNCERTAIN	UNCERTAIN	AMERICAN	SONGS SUCH AS NO SECRETS (1972) & ANOTHER PASSAGER (1976)	SINGER & COMPOSER	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SINIGAGLIA	LEONE	1868	TURIN, ITALY	1944	TURIN, ITALY	ITALIAN	ORCHESTRAL WORKS AND CHAMBER PIECES	BASED ON THE FLAVOUR, OR THE ACTUAL TUNES, OF PIEDMONTESE FOLK SONGS	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SLOMINSKY	NICOLAS	1894	ST. PETERSBURG, RUSSIA	UNCERTAIN	UNCERTAIN	RUSSIAN	RUSSIAN PRELUDE FOR PIANO (1914) & FIVE ADVERTISING SONGS (1925)	UNDER THE INFLUENCE OF RUSSIAN ROMANTICISM	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SNOW (LAUB)	PHOEBE	1952	NEW YORK CITY, NEW YORK, USA	UNCERTAIN	UNCERTAIN	AMERICAN	PHOEBE SHOW (1974) & ROCK AWAY (1981)	SINGER & COMPOSER	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
STABER	ROBERT	1924	VIENNA, AUSTRIA	UNCERTAIN	UNCERTAIN	AUSTRIAN	TRIO FOR CLARINET, CELLO AND PIANO (1964) & BALLET: SAMSON AGONISTES (1961)	HIS MUSIC IS NOTED FOR ITS DIRECT EXPRESSION AND POIGNANT LYRICISM	LYMAN, D - 1986 - GREAT JEWS IN MUSIC

STEINBERG	MAXIMILIAN	1883	VILNIUS, LITHUANIA	1946	LENINGRAD, SOVIET UNION	LITHUANIAN	SYMPHONIES, CHAMBER MUSIC & VOCAL PIECES	STRONGLY INFLUENCED BY RIMSKY-KORSAKOV	LYMAN, D-1986 - GREAT JEWS IN MUSIC
STEUTERMAN	EDWARD (EDUARD)	1892	NEW YORK CITY, NEW YORK, USA	1964	NEW YORK CITY, NEW YORK, USA	GERMAN	ORCHESTRAL WORKS AND CHAMBER PIECES	SOME FREELY ATONAL AND OTHERS SERIAL	LYMAN, D-1986 - GREAT JEWS IN MUSIC
STOLLER	MIKE	1933	NEW YORK CITY, NEW YORK, USA	UNCERTAIN	UNCERTAIN	AMERICAN	HOUND DOG (1956) & JAILHOUSE ROCK (1957)	ROCK AND ROLL CLASSICS, SOME SANG BY ELVIS PRESLEY, WITH LYRICS PROVIDED BY JERRY LEIBER	LYMAN, D-1986 - GREAT JEWS IN MUSIC
STRAUS	OSCAR	1870	VIENNA, AUSTRIA	1954	ISCHAL, AUSTRIA	AUSTRIAN	EIN WALZERTRAU (1907) & DER TAPFERE SOLDAT (1908)	ROMANTIC MUSICAL TRADITION	LYMAN, D-1986 - GREAT JEWS IN MUSIC
STROUSE	CHARLES	1928	NEW YORK CITY, NEW YORK, USA	UNCERTAIN	UNCERTAIN	AMERICAN	SUCH AS BY, BY, BIRDIE; GOLDEN BOY & ANNIE. ALSO COMPOSED	TRADITION OF THE MUSICALS	LYMAN, D-1986 - GREAT JEWS IN MUSIC
SULZER (LOEWY OR LEVY)	SALOMON	1804	BOHEMIAS, AUSTRIA	1890	VIENNA, AUSTRIA	AUSTRIAN	SHIR ZION (SONGS OF ZION) VOL. 1 & 2	COMPOSED IN AN ORIENTAL MANNER, YET HARMONIZED THEM IN THE GERMAN ROMANTIC TRADITION	LYMAN, D-1986 - GREAT JEWS IN MUSIC
SWADOS	ELIZABETH	1951	BUFFALO, NEW YORK, USA	UNCERTAIN	UNCERTAIN	AMERICAN	COMPOSER FOR AVANT-GARDE AND POPULAR THEATER	COMPOSER FOR AVANT-GARDE AND POPULAR THEATER	LYMAN, D-1986 - GREAT JEWS IN MUSIC
TANSMAN	ALEXANDRE	1897	KODZ, POLAND	1986	PARIS, FRANCE	POLISH	STELE FOR VOICE AND INSTRUMENTAL ENSEMBLE & FLUTE SONATA	DEVELOPED AN INDIVIDUAL LYRICISM AND MELANCHOLY	LYMAN, D-1986 - GREAT JEWS IN MUSIC

TAUSIG	CARL (KAROL)	1841	WARSAW, POLAND	1871	LEIPZIG, GERMANY	POLISH	COMPOSED MANY WORKS FOR EXAMPLE CHROMATIC FINGER EXERCISES	ROMANTIC MUSICAL TRADITION	LYMAN, D-1986 - GREAT JEWS IN MUSIC
TEICHER	LOUIS	1924	WILHELMSHAGEN, GERMANY	?	?	AMERICAN	COMPOSED SOME SONGS AND LIGHT INSTRUMENTAL WORKS, SUCH AS A RAGE TO LIVE (1965)	PIANIST AND COMPOSER	LYMAN, D-1986 - GREAT JEWS IN MUSIC
THALBERG	SIGISMUND	1812	BOHATCHEVO, UKRAINE	1871	FORLÌ, NEAR MILAN, ITALY	SWISS	PIANO CONCERTO AND FANTASIAS ON OPERA ARIAS	RIVAL TO THAT OF LISZT	NAXOS RECORDINGS & LYMAN, D-1986 - GREAT JEWS IN MUSIC
TIOMKIN	DIMITRI	1894	POLTAVA, UKRAINE	1979	LONDON, ENGLAND	UKRAINIAN	FILM SCORES SUCH AS ALICE IN WONDERLAND & THE FALL OF THE ROMAN EMPIRE	BASED ON NINETEENTH-CENTURY SLAVONIC ROMANTICISM	LYMAN, D-1986 - GREAT JEWS IN MUSIC
TOCH	ERNST	1887	VIENNA, AUSTRIA	1964	SANTA MONICA, CALIFORNIA, USA	AUSTRIAN	SEVEN SYMPHONIES, CANTATA OF THE BITTER HERBS	NEOCLASSICAL-MEDITERRANEAN STYLE	LYMAN, D-1986 - GREAT JEWS IN MUSIC
TSFASMAN	ALEXANDER	1906	ALEXANDROVSK, UZBEKISTAN	1971	LENINGRAD, SOVIET UNION	UKRAINIAN / RUSSIAN	CONCERTO FOR PIANO AND JAZZ BAND, SONGS, THEATER MUSIC & FILM SCORES	JAZZ LIKE MUSIC	LYMAN, D-1986 - GREAT JEWS IN MUSIC
VEPRIK	ALEXANDER	1899	BAKU, THE CASSIAN REPUBLIC	1958	MOSCOW, RUSSIA	UKRAINIAN / RUSSIAN	KADDISH FOR VOICE AND INSTRUMENTAL ENSEMBLE & THE SONGS AND DANCES OF THE GHETTO FOR ORCHESTRA	RUSSIAN NATIONAL SCHOOL TRADITION	LYMAN, D-1986 - GREAT JEWS IN MUSIC
VOGAL	VLADIMIR	1896	MOSCOW, RUSSIA	1984	ZÜRICH, SWITZERLAND	RUSSIAN	VIOLIN CONCERTO AND MANY CHORAL PIECES	USE OF THE TWELVE-TONE TECHNIQUE	LYMAN, D-1986 - GREAT JEWS IN MUSIC

VON TILZER (GUMM)	ALBERT	1878	INDIANAPOLIS, INDIANA, USA	1956	LOS ANGELES, CALIFORNIA, USA	AMERICAN	COMPOSED MUSIC TO THE CLASSIC SONG TAKE ME OUT TO THE BALL GAME (1908)	BROTHER TO HARRY VON TILZER	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
VON TILZER (GUMM)	HARRY	1872	DETROIT, MICHIGAN, USA	1946	NEW YORK CITY, NEW YORK, USA	AMERICAN	SONGS SUCH AS MY OLD NEW HAMPSHIRE HOME & THE MANSION OF ACHING HEARS	FOUNDED THE HARRY VON TILZER MUSIC COMPANY	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WALDTEUFEL	(WALFENHUTTER (GUMM))	1837	STRASBOURG, FRANCE	1915	PARIS, FRANCE	FRENCH	WALTZES SUCH AS LE PATINEURS & ESTUDIANTE	STRAUSS TYPE WALTZES	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WAXMAN (WACHSMANN)	FRANZ	1906	NEW YORK CITY, NEW YORK, USA	1967	LOS ANGELES, CALIFORNIA, USA	GERMAN	THE SPIRIT OF ST LOUIS (1957) AND THE SONG CYCLE THE SONG OF TEREZIN (1965)	LATE ROMANTIC TRADITION	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WEINBERG	JACOB	1879	ODESSA, UKRAINE	1956	NEW YORK CITY, NEW YORK, USA	UKRAINIAN	ORATORIOS: ISAAH (1948) & THE LIFE OF MOSES (1952)	LATE ROMANTIC TRADITION	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WEINBERGER	JAROMIR	1896	PRAGUE, CZECHOSLOVAKIA, CZECHOSLOVAKIA	1967	SAN PETERSBURG, FLORIDA, USA	CZECHOSLOVAKIAN	SCHWANDA THE BAGPIPER (1927), THE LEGEND OF SLEEPY HOLLOW FOR ORCHESTRA (1940) & THE LINCOLN SYMPHONY (1941)	BOHEMIAN MUSICAL TRADITION	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WEISGALL	HUGO	1912	PRAGUE, CZECHOSLOVAKIA, CZECHOSLOVAKIA	*	*	CZECHOSLOVAKIAN	OPERAS: THE TENOR & THE NIGHT HAS A THOUSAND EYES	EXPRESSIONISTIC ATONAL, SOMETIMES TWELVE TONE, IDIOM	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WEISMAN	BEN	1921	DETROIT, MICHIGAN, USA	*	*	AMERICAN	MUSIC FOR LONELY BLUE BOY & THE NIGHT HAS A THOUSAND EYES	SOME OF HIS MUSIC HAS BEEN WRITTEN FOR ELVIS PRESLEY	LYMAN, D - 1986 - GREAT JEWS IN MUSIC

WEISSER	ALBERT	1818	NEW YORK CITY, NEW YORK, USA	1982		AMERICAN	THREE POPULAR SONGS AFTER SHALOM ALEICHEM (1959)	THE MODERN RENAISSANCE OF JEWISH MUSIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WELLEZ	EGON	1885	VIENNA, AUSTRIA	1974	OXFORD, ENGLAND	AUSTRIAN	NINE SYMPHONIES, OPERAS & BALLET MUSIC	IN THE SCHOENBERG TRADITION	SCHOLLES, P A - 1955 - THE OXFORD COMPANION TO MUSIC & LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WIENER	JEAN	1896	PARIS, FRANCE	1982	PARIS, FRANCE	FRENCH	THEATER MUSIC, FILM SCORES & CONCERT PIECES	IN A GERSWIN - LIKE JAZZ IDIOM	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WIENIAWSKI	HENRYK (HENRI)	1835	LUBLIN, POLAND	1880	MOSCOW, RUSSIA	POLISH	TWO VIOLIN CONCERTOS, SIX FANTASIAS & Etudes	ROMANTIC MUSICAL TRADITION	SCHOLLES, P A - 1955 - THE OXFORD COMPANION TO MUSIC & LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WIENIAWSKI	JOZEF (JOSEPH)	1837	LUBLIN, POLAND	1912	BRUSSELS, BELGIUM	POLISH	PIANO & CHAMBER MUSIC	ROMANTIC MUSICAL TRADITION	SCHOLLES, P A - 1955 - THE OXFORD COMPANION TO MUSIC & LYMAN, D - 1986 - GREAT JEWS IN MUSIC
WOLFF	EDOUARD	1816	WARSAW, POLAND	1880	PARIS, FRANCE	POLISH	PIANO COMPOSITIONS	STYLE OF THAT OF CHOPIN	LYMAN, D - 1986 - GREAT JEWS IN MUSIC

WORMSER	ANDRÉ	1851	PARIS, FRANCE	1976	PARIS, FRANCE	FRENCH	PANTOMIME: L'ENFANT PRODIGE	ROMANTIC MUSICAL TRADITION	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
ZILBERTS	ZAVEL	1881	SAZLEN, NEAR PUSKAS, LITHUANIA	1949	NEW YORK CITY, NEW YORK, USA	RUSSIAN	BIBLICAL CANTATA: JACOB'S DREAM	RELIGIOUS MUSIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
ZIMBALIST	EFREM	1889 OR 1890	RISHON LEZION, ISRAEL	1985	RENO, NEVADA, USA	RUSSIAN	MUSICAL COMEDY HONEYDEW (1920) & AMERICAN RHAPSODY FOR ORCHESTRA (1936, REVISED IN 1948)	ONE OF THE FIRST PUPILS OF LEOPOLD AUER	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
RUBY (RUBINSTEIN)	HARRY	1895	NEW YORK CITY, NEW YORK, USA	1974	WOODLAND HILLS, CALIFORNIA	AMERICAN	GROUCHO MARX'S THEME SONG, "HOORAY FOR CAPTAIN SPAULDING" FROM THE STAGE SHOW ANIMAL CRACKERS (1929)	POSSIBLY A MUSICAL TYPE COMPOSER	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SCHWARTZ	ARTHUR	1900	NEW YORK CITY, NEW YORK, USA	1984	KENTONVILLE, ILLINOIS, USA	AMERICAN	DANCING IN THE DARK AND THE BAND WAGON	POSSIBLY A MUSICAL TYPE COMPOSER	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
ISRAELI COMPOSERS									
ALEXANDER	HAIM (HEINZ)	1915	BERLIN, GERMANY	*	*	GERMAN	PATTERNS FOR PIANO	HIS EARLY WORKS DISPLAY A MODAL OF CHROMATICISM	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
ALOTIN	YARDENA	1930	TEL AVIV, ISRAEL (OF BORN)	*	*	ISRAELI	SONATINA FOR VIOLIN & PIANO	IN MUCH OF HER MUSIC SHE HAS ATTEMPTED TO RECAPTURE THE SPIRIT OF BIBLICAL TIMES	LYMAN, D - 1986 - GREAT JEWS IN MUSIC



AMIRAN (POUGATCHOV)	EMANUEL	1909	WARSAW, POLAND	*	*	POLISH	INCIDENTAL SCORES TO PLAYS	TOGETHER WITH LEO KESTENBERG, HE HELPED TO FOUND PALESTINE'S FIRST MUSIC-TEACHERS' TRAINING COLLEGE, IN TEL AVIV	LYMAN, D-1986 - GREAT JEWS IN MUSIC
AVIDOM (MAHLER-KALKSTEIN)	MENACHEM	1908	STANISLAU, UKRAINE	*	*	UKRAINIAN	SYMPHONIES & ENIGMA FOR SEVEN INSTRUMENTS	HE RETAINED AN ORIENTAL MELODIC FLAVOUR	LYMAN, D-1986 - GREAT JEWS IN MUSIC
AVNIR	TZVI	1927	BARBÜCKEN, GERMANY	*	*	GERMAN	PIANO SONATA	SHOW THE INFLUENCE OF THE MEDITERRANEAN STYLE	LYMAN, D-1986 - GREAT JEWS IN MUSIC
BEN-HAIM (FRANKENBERGER) (BUT OF PAUL BEN-HAIM)		1897	MUNICH, GERMANY	1984	JERUSALEM, ISRAEL	GERMAN	SYMPHONIES & A VIOLIN CONCERTO	HIS SCORES ARE NOTED FOR THEIR EXCELLENT CRAFTSMANSHIP AND THEIR RICH, ROMANTIC STYLE	LYMAN, D-1986 - GREAT JEWS IN MUSIC
BERTINI	GARY	1927	BUCHEVO, Bessarabia	*	*	RUSSIAN	CONCERTO FOR HORN, STRINGS & TYMPANY AND BALLET DELET ALUMA	INCIDENTAL MUSIC	LYMAN, D-1986 - GREAT JEWS IN MUSIC
BOSCOVICH	ALEXANDER (URIAH)	1907	LODZ & JESSICA, POLYGLASSIA	1964	TEL AVIV, ISRAEL	HUNGARIAN	OBOE CONCERTO & CONCERTO DE CAMERA FOR VIOLIN & INSTRUMENTAL ENSEMBLE	NEOCLASSICAL-MEDITERRANEAN STYLE	LYMAN, D-1986 - GREAT JEWS IN MUSIC



BRAUN	YEHEZKIEL	1922	BERLIN, GERMANY	*	*	GERMAN	PIANO SONATA	IMMIGRATED TO PALESTINE IN 1924	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
BROD	MAX	1884	PRAGUE, AUSTRIA (OR BODVA, CZECHOSLOVAKIA)	1968	TEL AVIV, ISRAEL	CZECHOSLOVAKIAN	VOCAL MUSIC & PIANO PIECES	MEDITERRANEAN STYLE	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
DA-OZ (DAUS)	DAVID (OR ABRAHAM)	1929	BERLIN, GERMANY	*	*	GERMAN	METAMORPHOSES OF GRIEF & CONSOLATION	MOVED WITH PARENTS TO PALESTINE IN 1934	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
DAUS	ABRAHAM (OR ABRAHAM)	1902	BERLIN, GERMANY	1974	TEL AVIV, ISRAEL	GERMAN	AN OUTLET TO THE SEA FOR VOCAL SOLOISTS, SMALL CHORUS AND SMALL ORCHESTRA & A STRING QUARTET	MOVING TO PALESTINE IN 1936	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
EDEL	YITZHAK	1896	WARSAW, POLAND	1973	TEL AVIV, ISRAEL	POLISH	CAPRICCIO FOR PIANO	IMMIGRATED TO PALESTINE IN 1929	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
EHRlich	ABEL	1915	CRANZ, GERMANY	*	*	GERMAN	TEVICAH - A GROUP OF SONGS FOR SOLO VOICES, CHORUS AND INSTRUMENTAL ENSEMBLE	IMMIGRATED TO PALESTINE IN THE LATE 1930'S	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
GELBRUN	ARTUR	1913	WARSAW, POLAND	1985	TEL AVIV, ISRAEL	POLISH	SYMPHONIES AND OTHER ORCHESTRAL WORKS	MUSIC IS BASED ON THE ROMANTIC TRADITION	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
GILBOA	JACOB	1920	KOSICE, CZECHOSLOVAKIA	*	*	CZECHOSLOVAKIAN	TWELVE GLASS WINDOWS OF CHAGALL IN JERUSALEM FOR VOICES AND INSTRUMENTAL ENSEMBLE	MOVED TO PALESTINE IN 1938	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
GLANTZ	LEIB	1898	KIEV, UKRAINE	1964	TEL AVIV, ISRAEL	UKRAINIAN	SONGS AND LITURGICAL WORKS	MODERN CLASSICAL	LYMAN, D - 1986 - GREAT JEWS IN MUSIC

JACOBY	BRANNOCH (BRUNSKICH)	1909	ODESSA, UKRAINE	1972	TEL AVIV, ISRAEL	RUSSIAN	JEWISH ORIENTAL FOLKLORE SUITE FOR STRING ORCHESTRA	INFLUENCE OF HINDERMITH'S GERMANIC NEOCLASSICISM	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
KAMINSKI	JOSEPH	1903	ODESSA, UKRAINE			UKRAINIAN	TRUMPET CONCERTINO & VIOLIN CONCERTO	HIS COMPOSITIONS MIX THE INFLUENCE OF PLAINSONG, LATE ROMANTICISM AND ISRAELI FOLK MUSIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
LAKNER	YEHOSSUA	1924	BRATISLAVA, CZECHOSLOVAKIA	*	*	CZECHOSLOVAKIAN	FLUTE SONATA	HIS MUSIC BELONGS TO EXPRESSIONIST SCHOOL	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
LAVRY	MARC	1903	RIGA, LATVIA	1967	HAIFA, ISRAEL	LATVIAN	OPERA DAN HA- SHOMER (1945), THE FIRST PALISTINIAN OPERA IN HEBREW	HIS STYLE IS BASED ON THE DEVELOPMENT OF DIATONIC MODERN ORIENTAL MELODIES	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
MAAYANI	AMI	1936	TARBIAT GAT, ISRAEL (NOW TEL AVIV)	*	*	ISRAELI	FIRST HARP CONCERTO & SYMPHONY OF PSALMS FOR VOICES AND ORCHESTRA	MODERN CLASSICAL MUSIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
MIRON	ISSACHAR	1920	KUTNO, POLAND	*	*	POLISH	HUNDREDS OF SONGS IN POPULAR STYLE, AND HAS ALSO COMPOSED CONCERT AND LITURGICAL MUSIC	MODERN CLASSICAL	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
NATRA	SERGIU	1924	BUCHAREST, ROMANIA	*	*	ROMANIAN	SONG OF DEBORAH FOR MEZZO-SOPRANO AND CHAMBER ORCHESTRA	MODERN CLASSICAL	LYMAN, D - 1986 - GREAT JEWS IN MUSIC

ORGAD	BEN-ZION	1926	GELSENKIRCHEN, GERMANY	*	*	GERMAN	ASHMORET SHINYA (SECOND WATCH) FOR CHAMBER ORCHESTRA	MOVED TO PALESTINE IN 1933	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
PARTOS	OEDOEN	1907	BUDAPEST, HUNGARY	1977	TEL AVIV, ISRAEL	HUNGARIAN	CONCERTINO FOR STRINGS	INFLUENCE FROM BARTOK & KODALY	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
PELLEG (FOLLAK)	FRANK	1910	PRAGUE, BOHEMIA (NOW CZECHOSLOVAKIA)	1968	HAIFA, ISRAEL	CZECHOSLOVAKIAN	INSTRUMENTAL PIECES & VOCAL WORKS	SETTLED IN PALESTINE IN 1936	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SADAI (SIDDI)	YIZHAK	1935	SOFIA, BULGARIA	*	*	BULGARIAN	ANAGRAM FOR CHAMBER ORCHESTRA & TAPE AND NINE PIECES FOR PIANO	AVANT-GARDE EUROPEAN AESTHETIC. OFTEN IN A POST WEBERN IMPRESSIONISTIC IDIOM	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SALAMON	KAREL (KARL)	1897	HEIDELBERG, GERMANY	1974	BET ZAYIT, NEAR JERUSALEM, ISRAEL	GERMAN	SYMPHONY: NIGHTS OF CANAAN AND ISRAELI YOUTH	MEDITERRANEAN STYLE	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SCHNIDLOWSKY	LEON	1931	SANTIAGO, CHILE	*	*	CHILEAN	LA NOCHE DE CRISTAL - A SYMPHONY	BASED ON THE HOLOCAUST AND OTHER TRAGEDIES	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SETER (STAROMINSKY)	MORDECAI	1916	NOVOROSSISK, RUSSIA	*	*	RUSSIAN	SABBATH CANTATA, RICERCAR FOR STRINGS AND JERUSALEM SYMPHONY. ALSO A PIANO SONATA	MOVED TO PALESTINE IN 1926	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SHERIFF	NOAM	1935	TEL AVIV, PALESTINE (NOW ISRAEL)	*	*	ISRAELI	BALLET: CAIN & A PIANO SONATA	MODERN CLASSICAL	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
SHILONSKY	VERDINA	1913	KREMENCHUK, UKRAINE	*	*	UKRAINIAN	POEME HEBRAIQUE FOR VOICE & PIANO, STRING QUARTET AND JEREMIAH FOR ORCHESTRA	CONCERT PIANIST AND THEATER COMPOSER	LYMAN, D - 1986 - GREAT JEWS IN MUSIC

SINGER	GEORGE	1908	PRAGUE, BOHEMIA (NOW CZECHOSLOVAKIA)	1980	TEL AVIV, ISRAEL	CZECHOSLOVAKIAN	INSTRUMENTAL PIECES & VOCAL WORKS	SETTLED IN PALESTINE IN 1939	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
STERNBERG	ERICH WALTER	1891	BERLIN, GERMANY	1974	TEL AVIV, ISRAEL	GERMAN	CANTATA: DAVID & GOLIATH & HA-OREV (THE RAVEN) FOR BARITONE & ORCHESTRA	MOVED TO PALESTINE IN 1932	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
STUTSCHEWSKEY	JOACHIM	1891	ROMNY, UKRAINE	1982	TEL AVIV, ISRAEL	UKRAINIAN	SYMPHONIC SUITE ISRAEL (1964)	BEGAN TO COMPOSE WORKS IN WHICH FOLK THEMES ARE MANIPULATED IN MODERN WESTERN TECHNIQUES	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
TAL (GREUNTHAL)	JOSEF	1910	PINNE, NEAR POSEN, GERMANY (NOW POSNAN, POLAND)	*	*	GERMAN	FIRST SYMPHONY (1953) TWO STRING QUARTETS	MOVED TO PALESTINE IN 1934	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
TAUBE	MICHAEL	1890	KODZ, POLAND	1972	TEL AVIV, ISRAEL	POLISH	ORCHESTRAL WORKS AND CHAMBER PIECES	WENT TO PALESTINE IN 1935	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
YANNAY	YEHUDA	1937	TIMISOARA, RUMANIAN	?	?	RUMANIAN	BALLET: AMERICAN SONORAMA (1976)	HYPER MODERN IDIOM	

Jews like their Christian counterparts have had their fair share of child prodigies, Joseph Hoffmann was performing at the piano at an early age, Broneslaw Huberman (also known as the Wunderkind) (who founded the Israeli Philharmonic Orchestra and Erich Wolfgang Korngold who composed at an early age, and the list can go on

and on. Jews by their very nature encourage their children to excel in whatever they do.

Other composers are Rami Bar – niv, who himself composed rag time music and classical music, a certain Tobias of Estonia, Robert Rollin (an American) in Cape Town and Thomas Rajna who was born in Hungary and is living in South Africa, and same can be said for Peter Klatzow who has composed ballet music for the Shakespeare Play Hamlet and the Ballet Die Drie Diere.

There has been Music by Jewish composers that have been declared entarte (banned) music, such as Korngold, Pavel Haas (a pupil of Leos Janacek), Hans Krasa, Viktor Ullman, and Ernst Krenek (a gentile). Some composers were murdered in Auschwitz, round about 1944 and 1945.

Jews have composed in all genres of music like their Christian counterparts, both secular and religious. It must also be remembered that Jews are not a homogenous group that say Islam might be, for that matter, even the Muslims themselves are also not homogenous either. Jehovah's Witnesses are the only people together with the Baha'i people can claim homogeneity, but were they to compose secular music as individuals, and then no doubt, the music would invariably be identified with that geographical region or place.

## **Chapter 10: Philosophical Skills**

Man has always been seeking freedom of thought and of expression, and philosophy dates way back to ancient times, Middle Ages, the reformation and to the present time.

In Ancient Greece, one had Socrates, Plato and Aristotle, not to mention that there have also been Roman and Chinese philosophers.

In Europe during reformation, there was Voltaire, Jean Jacques Rousseau, Goethe, Heinrich Heine, Schiller and others, and also Baruch Spinoza.

It is interesting to note that the philosopher, Jean Jacques Rousseau was also himself a musician and composer.

Heinrich Heine said that if books were burned, then lives would be burned as well.

The book burnings in 1933 in Nazi Germany by some of the most cultured, educated and intelligent people in the world, who also murdered (brutally) 6 000 000 Jews and over 4 000 000 Gentiles.

How much valuable music manuscripts, books and records (including the pressings), not to mention the lives of highly productive and cultured people have been lost due

to the wholesale murder by the Germans (NAZIS), Austrians, Rumanians, Croatians and other allies of the Axis powers, however four of the Axis powers, namely Finland, Bulgaria, Spain and Portugal and also Japan did not persecute or murder Jews even though the Germans requested it. One Jew, who fought in the Finnish Army during World War Two against the Russians, was recommended a decoration by the SS, but refused the decoration on account of his co-religionists being persecuted by the Germans.

Also the unnecessary bombing of Dresden, Leipzig and Chemnitz (being cultural centers, what music and manuscripts have not been destroyed and lost, which a great is lost to the musical world.

Music has evolved through the dawn of time and has interspersed with culture and philosophy and there has been cross culturing as well, notwithstanding the different genres of music, not to mention music accompanying the poetry of some of the greatest philosophers such as Goethe, Schiller and Heine, and that of other poets as well.

What about ballets by composers on Shakespearian Themes, such as Romeo and Juliette by Sergey Prokofiev, Hamlet by Dmitri Shostokowitz in Russia and Peter Klatzo in South Africa, to name but a few.

Operas such as Falstaff, Macbeth and Othello by Giuseppe Verdi, also based on Shakespearian themes.

Then there is by the very nature of mankind to be prejudiced against other nationalities, religious minorities, gender such as females, sexual orientation, and political orientation.

Composers such as Rachmaniov have been criticised for the music they have composed, such as the first symphony by composed by Rachmaniov, which was conducted by Alexander Glazunov who was drunk at the time. Caesar Cui a member of Balakirev's Mighty Handful of Russian Nationalist composers, said that if there was ever a symphony composed in hell, then it was the first symphony of Rachmaniov.

Rachmaniov destroyed the manuscript that he had in his possession, and instructed no one to ever play this symphony ever again. Luckily it survived and from scores reconstructed and is played today and recordings can be purchased as well.

Rachmaniov saw a Dr. Dahl, who used hypnosis on Rachmaniov, managed to get Rachmaniov to compose again, in that Rachmaniov's 2<sup>nd</sup> piano concerto was a great master piece of music ever to be composed and is the popular of all Rachmaniov's work.



Alexander Scriabin a pupil of Anton Arensky, for which in the opinion of Arensky would never amount to much and has proved that his music was more popular than that of Arensky.

Alexander Scriabin and Sergey Rachmaniov were pupils of Nikolai Zverev, who was a strict disciplinarian where as far as piano playing was concerned, who also had Sunday sessions, where no playing or performing was done and he got his pupils to engage in conversation with the leading composers of the time, and also attend performances at concerts and theaters so as to see how productions were done.

It is interesting that Scriabin was interested in philosophy and in the works of Madame Blavatsky and this was to have an influence on his music, where Scriabin tried to display color to his music.



Nikolai Zverev and students, with Scriabin seated on his right hand side and Rachmaniov standing on his left hand side.

Much is needed to bridge the cultural divide and bring mankind closer together, coupled with the interaction of the different types of music.

Not all music is good, there is some that contributes to a dysfunctional society, and can result in hearing loss.

I have now finally come to the end of this dissertation, and presented the research from a macro perspective, and have not dwelled in the area of the well-known composers such as Bach, Handel, Beethoven, etc. as there are many books and literature available on these composers and their music is freely available.

### **Bibliography:**

In putting together this dissertation (Thesis), I have drawn much of my research from the Internet, from talking to associates, and consulting the following sources, both hard copy and digital pdf copies.

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